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ROYALTY IN THE PEOPLE'S PALACE.

It is one of the surest of historic deductions, and almost an axiom of political philosophy, that governmental institutions and personages are much less the creators, than the creations, of national character. Much may be said, with truthfulness, on the influence which the former exert upon the latter—of the universal repression of mental activity exerted by despotism, of the stimulus imparted to intellect and industry by liberal rule, and of the general degeneracy of manners coincident with the existence of corruption in high places. But when all this has been admitted, it has further to be said that it is only in the barbaric infancy or doting age of nations, that a permanent *régime* of force is possible; and that the example of royal vices would be almost innoxious to a people, but for other influences still more unfavourable to public virtue. Amid all the varieties of race and circumstance, the general principle holds good—a sovereign is rather the image than the father of his people.

This theory rather enhances than diminishes our satisfaction with the relation of the Queen to the Crystal Palace—a relation so conspicuously and vividly exhibited on Saturday last. It has been well remarked that on that day the Queen was everything—the cynosure of all eyes, and the object of all emotion. It was not to see the Palace, nor to hear the music, nor to enjoy the exterior scenery, that 40,000 or 50,000 people had gathered together; all of them at considerable cost, and some at considerable inconvenience. The building might be seen at nearly equal advantage, even as to the *tout ensemble*, on any other day—even an army of musicians will not always draw a host of listeners—and the woods that girdle the Sydenham hills wave, in gay or sombre beauty, in the light of every sun. Without hyperbole or adulation, it might be said, the splendour of the Sovereign eclipsed all other splendours. But the splendour of a lady in undistinguished morning dress, must be the splendour that is cognizant only by the mental

eye—that appeals not to the vulgar senses, but to the nobler faculties of men and nations. It was as an institution, a personification, an idea made visible, that the Queen was that day so gazed at and so applauded. Over and above the respect and attachment excited by the knowledge of her womanly and queenly virtues,—her presence on a formal occasion like this, is the presence of the nation; the presence of the State, which is the archetype of society—the presence of whatsoever of strength, or intellect, or beauty, of historic glory, of present power, of future progress, belongs to the empire. In the Sovereign, we see the toiling millions and the thinking few—the masses that create our wealth—the intellect that wields our arms—cheerful labour, with its humble joys, and gay luxury, that refines as well as gilds—the scholar eliminating truth, and the statesman striving for distinction—the varied classes that range in insensible gradations from the base to the apex of the social pyramid; and the patriotism that, swelling in every heart, its unconscious life-blood, makes the pyramid unitary as an oak—centuries of struggle from darkness into light, from obscurity to grandeur—the great circumference over which now floats the emblem of our power and is felt its reality in blessing or in terror—the unbounded vista of improvement which stretches down the ages to come—all this seems summed up in the person of one woman, leaning, in her graceful weakness, on a husband's arm. No wonder, as we look at her thus, the splendours of a Crystal Palace are obscured; no wonder that our hearts leap up and speak in glistening tears as the thrilling music, which is at once a song and prayer, rolls from a living mountain over this great throng.

Thus, then, the final and fullest sanction of the State was given to a work which originated in private enterprise, and was carried on as a commercial speculation. A Royal ceremonial was the formal confirmation of the Royal charter. The latter afforded facilities for the conduct of a certain work on certain conditions—the former

declared the virtual completion of this work, and the faithful fulfilment of those conditions. The words pronounced by the Lord Chamberlain, at her Majesty's command, proclaimed far more than the opening of an edifice in which it pleased the Queen to take delight. They said in brief, "We hereby declare our Royal will that the people of these realms be no longer debarred from the treasures of wisdom that are enshrined in the creations of art, and the streams of pleasures that flow from the presence of beauty. We declare that it was for this purpose these walls were raised, and we do affix the seal of our approval upon the work that has thus far progressed. We consecrate it to the universal instruction and enjoyment—we do commend it to the resort of all our people—we charge its perpetual application to these patriotic uses—and we invoke the Divine benediction for its sure prosperity." In doing and speaking thus, the Sovereign exhausted her prerogative. There remained nothing that the State could do. The legal aid solicited had been readily granted, and the highest social influence as cordially exerted. The people must do the rest. They must make their own the Palace prepared for their habitation. They must show their identity of taste and sympathy with the Queen who spoke in their name. They must justify the confidence reposed in their discernment. They must repair, as to no ephemeral novelty, no passing pageant, to the spectacle thus provided. They must realize the possession, and prove their appreciation, of such a school as never have a people enjoyed since Athens was the studio of Phidias and the academy of Zeno. They must exhibit to the world an example of preference for the higher pleasures and more profitable pursuits, worthy of the countrymen of a Milton and a Locke.

It is not, however, on the people at large that the Queen has devolved the whole burden of obligation. The Directors and Shareholders have incurred responsibilities in proportion to the favour they have received. By the fact of the Royal presence—by the language of the

inaugural address—by the solemnity of the Primate's prayer—by the enthusiasm so successfully evoked—they stand pledged to a steadfast continuance in the course they have thus far prosecuted. There is imparted something of sanctity by these things to the edifice in which they were enacted; there would, therefore, be something of sacrilege in any deviation from engagements thus ratified. A gift once laid upon the altar—a tablet affixed to the chancel wall—a porch or window added to a church—is for ever removed from private uses; for ever purified from the pride or covetousness of private proprietorship. So must it be with the Crystal Palace. Placed beneath the protection of the throne—dedicated by an act of worship—formally invested with the attributes of patriotism and philanthropy—no selfish consideration—no thought of simple money gain—no suggestions of a mercenary spirit—may enter in; for their entry would be desecration. If ever there should be a rivalry, real or apparent, between the highest interests of the public—to which this Palace has been dedicated—and the pecuniary profit of its proprietors, they are bound in honour and in loyalty to decide for the former. We say not that any such question is likely to arise—still less that the decision is likely to go on the wrong side. We do not utter a warning, but only register a fact. And that fact is itself high praise, proclaiming at once the confidence of these men in their fellow-subjects, and of their Sovereign in them. Professing to desire supremely, from the enterprise of merchants, the purest welfare of a people, the State pronounces its faith in their sincerity. To men so honoured, even titles of nobility could scarcely add distinction;—for are they not already, like true knights, singled out by the hand of the Sovereign, as the thanked and trusted servants of the realm?

AUSTRALIA AND THE FRENCH EXHIBITION.

We are glad to see by the Sydney papers that the Government of New South Wales is taking active measures to ensure, if possible, a fine representation of our fruitful Australian possessions at the Great Exhibition to be held in Paris next year. The following extracts from a paper issued by the Exhibition Commission in Sydney will speak for themselves:—

PARIS UNIVERSAL EXHIBITION.

"The public have been generally apprised, that a great Exposition is appointed to take place at Paris, in the month of May, 1855, of the natural and industrial products of all nations; and that, on the recommendation of a committee of the Legislative Council, the Governor-General has issued a commission to a number of gentlemen, to superintend the selection and transmission of such articles, the produce or manufacture of this colony, as shall be thought worthy of exhibition. The community are doubtless also aware, that a sum of £3,000 has been placed at the disposal of the Commissioners, for the purpose of carrying those objects into effect. But as the mode in which individuals desirous of contributing articles will be assisted, and to what extent, are matters equally important to be generally known, and as it is obvious that, without extensive co-operation on the part of contributors, a collection worthy of the colony will probably not be obtained, the Commissioners invite attention to the following explanation of their plan and views, and solicit the prompt and hearty support of their brother colonists, in furtherance of the important end which they seek to accomplish.

"There is reason to believe that the Paris Exhibition will be as comprehensive in its objects as was that of London, in the year 1851; and that no articles, consequently, from any of the British colonies, which would have obtained admission at the latter, will be excluded from the great Exposition of 1855. It is the earnest desire of the Commissioners, that New South Wales shall there occupy the position to which it is entitled; and that no meagre and ill-assorted collection, like that contributed by the colony to the Exhibition of London, shall be presented to the French nation as an adequate illustration of the natural and industrial resources of this country.

"As one of their first steps, therefore, the Commissioners have caused an enumeration to be prepared, of which a copy is submitted, and of the more important products of the colony, natural and artificial; and they are glad to receive contributions, in each department, from persons willing to assist in the transmission of such articles. Separate committees have been formed (lists of which are also given), who will have charge of the several departments. Storage for all articles contributed, and proper packing, will be provided by the Commis-

sioners. The expense of carriage to Sydney (except of articles rejected by the board as inadmissible), will also be defrayed; and the articles will be put on board and sent to Paris free of all charge to the contributors. The articles will finally be sold there for the benefit of the parties contributing, or returned to this colony, or otherwise dealt with, as they themselves (by the sanction of the Commissioners) shall direct. If sold, the duty on the articles, specially taxed by the French Government, will not exceed thirty per cent. on the value, even though they may be of a prohibited class; and if re-exported, every facility will be afforded.

"It is intended that premiums shall be offered, on the recommendation of the departmental committees, for specimens of certain articles. And if it be found practicable, a public exhibition of all articles contributed will take place in Sydney, in September or October next. But it is thought desirable that (with the exception, probably, of wools), all the articles should be shipped for France, if possible, not later than the month of November. "It is proposed, that the Governor-General shall be solicited to appoint two Commissioners, on the part of this colony, to protect its interests at the Exhibition; and to communicate with the authorities in Paris, and at the port of debarkation in France, respecting the reception, unpacking, and arrangement of the articles transmitted. And the Board are in correspondence with the governments of the sister colonies, respectfully suggesting their adoption of a similar course; so that each member of the Australasian family, separately, may be represented, while the Commissioners, unitedly, shall represent the entire group, and act in concert as occasion may require.

"The Secretary to the Board (Mr. Frederick Bousfield) will afford intending contributors every additional information which it may be in his power to supply; and he is instructed, especially, to lay before the Commissioners, from time to time, all communications which individuals may desire to make, or suggestions which they may be good enough to offer, on the subjects embraced in this paper, or respecting the duties confided to this Board by the Government."

Four committees have been formed, including many of the leading men in the colony, for the superintendence of the several departments; viz.—animal, vegetable, and mineral products, and arts and manufactures; and a list has been published enumerating the various articles which should find places in the collection.

This example is one which, it is to be hoped, will not be lost upon the authorities in our other possessions; and the promptitude and tone of the Commissioners' address shows how fully and widely the advantages of the Great Exhibition have been recognised.

OPENING OF THE CRYSTAL PALACE.

DURING the last twenty months, an Herculean undertaking has been progressing in the vicinity of Sydenham and Norwood—its site being on the topmost crest of the highest of the Surrey hills. Travellers by rail or steam, by land or water, by foot or in vehicles, within a circumference of twenty miles from that spot, have had pointed out to them an enormous permeable structure, or have seen, in a continuous row, apparently several large luminaries, glittering more brilliantly, occupying a greater space, than any distant object ever before observed. This structure, immense and substantial, yet so surpassingly delicate as to look like the dwelling-place of fairies—an aerial edifice, without buttresses and without walls, a mere enclosure of crystal the one-thirtieth of an inch in thickness—with its broad uplifted arches, that would easily contain the Monument, which soars high above the spires of the churches around it—did, on Saturday last, receive some 40,000 individuals within its nave, transepts, and galleries, all anxiously awaiting the ceremony of its inauguration by her Majesty the Queen, before its portals were finally thrown open to the public. It had been already emphatically designated the "People's Palace;" and therefore it was meet that the People's Queen should show her desire to promote their happiness by assisting in a work that tended to foster for them the arts and sciences, and so assist in their instruction and improvement. We rejoice that her Majesty did give it her sanction and approval. If it were possible, this act raises her still higher in our estimation, and proclaims her the overlooker, the well-wisher, and the patronizer, of everything that is calculated to exalt her people in learning, goodness, and wisdom. This great triumph of enterprise and skill—so magnificent, in respect to its dimensions—so vast in its contents—and so endlessly intricate, and beautifully finished in its details—and all brought together and arranged in less than two years, and by the commercial and benevolent spirit of private individuals—could not be satisfactorily opened to the people, although acknowledged to be essentially popular and liberal in

its object, its management, its origin, so as to become, though a private speculation, a national institution, without the acknowledgment of royalty. Neither do we think any other proof wanting of the loyalty of the people towards their sovereign, or that the British nation would be complete without its ruler, than that without Queen Victoria, the People's Palace, with all its excellences, would have opened lifelessly and unsatisfactorily. The people came to do homage to their Queen, and the Queen to participate in the delight of her people. The fact was unmistakable; none were seen reading during the four hours of waiting; none, scarcely, cared to walk about the courts or galleries—the whole interest for that day was centered in the Queen and the ceremonial.

THE ROAD AND RAIL.

Early in the morning it was thought that the weather would be unpropitious; the sky was not bright, and a few drops of rain were falling; but soon after these gloomy forebodings, the sun shone through the dark and ominous clouds, and soon dispelled them; the sky then cleared up; throughout the whole of the day it was delightful, neither too hot nor too cold, too windy nor too calm; and in the Palace, it was an atmosphere of balmy zephyr, agreeable in the extreme. The long-talked-of event had at length actually arrived, the Crystal Palace was now in a sufficiently advanced state for visitors, and it was to be opened by her Majesty; this was enough. The people flocked from all directions in mighty London towards the places where a glimpse of the royal progress might be obtained. The streets were crowded with vehicles of all descriptions, proceeding towards Norwood and Dalwich in an unbroken line. Flies, cabs, and omnibuses were innumerable as you approached the terminus of the London and Brighton Railway.

The new line and station were opened on that day, exclusively for season and other tickets of admission to the Crystal Palace. This was the first difficulty the visitors had to get over; and the manner in which the officials conducted it was highly commendable. It shows what may be done by organization. The scene at the London Bridge platform for the space of three hours, was exciting in the extreme, and afforded no trifling amount of amusement. The whole of the platform allotted for season-ticket-holders was crowded to excess, the majority of whom were ladies; and upon the arrival of the carriages, they darted forward to obtain seats pell-mell, regardless of their rich attire, their feathers or flowers: each seemed intent alone on getting hold of the handle of the door that they might be certain of their seat. Sometimes an elderly gentleman, rather stiff in his joints, or a lady whose weight required a little management, before they could seat themselves, checked the hinder aspirants from obtaining a place in the half-empty carriage. Some ran off to another handle—others grumbled—and in some cases they were lugged in with the chance of losing their arms by the terrific pull they received in being hauled up. Some were pitched on their noses, and had to crawl in on all fours, wiping the dirt of the footsteps of those who had got in before them, perhaps, with a satin dress; but it was all done in good humour; so long as they obtained a seat they heeded not the dragging or pushing, nor how many were stowed away in one carriage—which was too frequently twice as many as there ought to have been; but by the excellent management, combined with the passengers taking all in good part, they were freighted off with astonishing rapidity, until nearly 36,000 passengers had been whisked away from London-bridge to Sydenham. The trains started one after the other in rapid succession. But the passengers beheld them tear away close to each other without alarm, and so admirably were they managed that not a single accident transpired; the drivers kept their snorting engines entirely in subjection, and seemed to travel in company with each other with the most perfect confidence. The Palace station, at which they soon arrived, is a spacious platform, built expressly for thousands, and thousands land there without confusion or irregularity. Ascending a flight of steps, the visitors came in full view of the Palace stretching its beautiful length along, the Temple of

Roses before them, surrounded by verdure with which, perhaps, no other country can compare. What with the fineness of the day, being altogether a Royal one, the object for which they had come unparalleled, and the scene of hill and dale, of flower and shrub, of winding walks and terraces, that appeared as the summit of the flight of steps was reached, they did not wonder that the Queen had such respect for the "People's Palace," or doubt that the King of Gardeners had presided over it.

THE INTERIOR, AND DISTINGUISHED VISITORS.

The central transept was the chief attraction for the nonce, so we will commence by describing it. Our engraving is a representation of this scene. The raised dais was the most prominent feature, and the seats were happily arranged so as to allow the largest possible number to obtain a view—indeed, some thousands of places were available for seeing the whole of the ceremonial. The dais was of an octagonal form. It was surrounded by a double flight of steps, and was of ample dimensions for the accommodation of the numerous royal and distinguished personages who occupied it.

The dais was covered with crimson cloth, and a handsome canopy was suspended over it by gilt cords, pendant from the transept—a height of upwards of 200 feet. The interior of the canopy was lined with silk of a sky-blue colour, and upon a shield was the order of the Garter, the Royal arms, and the arms of Prince Albert; the ground-work semée with roses. The exterior was crimson, surmounted with a rich gilt cornice. A plume of white ostrich feathers was placed at each of the eight angles. Above the cornice, and round the sides, were the mottoes—"Domine salvum fac reginam," "Dieu et mon droit," and the German motto, "Treu und fest." The Farnese Hercules, the Rubens from Antwerp, Admiral Duquesne, from Dieppe, and Sir Robert Peel, were placed at the four corners, where the nave crosses the central transept. Behind the dais was the orchestra, where 1,600 musicians and singers had assembled before one o'clock. A range of pinnons, in various-coloured silks, with a large banner of blue silk in the centre, bearing the inscription, "Honour to Labour," and similar banners at either extremity, surmounted the orchestra. The whole of the other side of the central transept, opposite the dais, was filled with ranges of seats, the back seats being raised. The front rows were reserved for the mayors and corporations of the cities of London, Dublin, and York, the provosts of Edinburgh and Glasgow, and the municipal authorities of all the towns of note in the kingdom; and behind stood the reserved seats for visitors, which extended nearly to the gallery: these were generally occupied by the friends and families of the Directors. The seats were also continued round the sides of this and the second tier of galleries, the most prominent projecting corners of which were occupied on the right of her Majesty by the peers, and on the left by the members of the House of Commons and their families. Seats were placed on either side of the nave, through which an open promenade was kept clear by policemen standing about three yards apart. The galleries at each end were filled with seats raised above one another. By two o'clock every part of the central transept was occupied, and several of the Ministers and *corps diplomatique*, in their state dresses, had arrived. The whole of the ministers of the present and late administrations, and privy councillors, wore the Windsor uniform; the Lord Chancellor, and other law dignitaries, wore black velvet suits; while the foreign ministers and their suites wore richly-decorated state dresses.

Among these distinguished visitors were the following:—

Lord John Russell, the Earl of Clarendon, the Duke and Duchess of Argyll, the Duke of Newcastle, the Lord Chancellor, the Earl and Countess of Derby, the Duchess of Wellington, the Count and Countess of Walseney, Sir James Graham, the Chancellor of the Exchequer, Mr. B. Disraeli, Lord Auckland, Lord Beaumont, Viscount Palmerston, Earl of Roddesdale, Earl Granville, the Marquis of Lansdowne, Mr. Sidney Herbert, Mr. Layard, Mr. Laing, the Governor of the Bank of England, Sir William Molesworth, Earl Spencer, Earl Grey, the Duke of Wellington, Mr. Cardwell, Mr. Rowland Hill, Viscount Camming, Sir John Pakington, Sir Frederick Pollock, Lord Stanley, the Bishops of London, Lichfield, and Oxford, Sir R. H. Inglis, the Marquis of Cholmondeley,

Earl of Cavan, the Earl of Shaftesbury, the Marquis of Westminster, Lord Campbell, Lord Robert Grosvenor, Hon. Arthur Kinnaird, Lord Lilford, the Turkish Minister, the Prussian Minister, the American Minister, Mr. Bismarck, the Danish, Sardinian, Brazilian, Bavarian, Austrian, Greek, and other foreign ambassadors.

The following Commissioners, representing foreign governments, were also present:—

For Prussia—Professor Waagen, M. Malberg, M. Philippborn, Chief of the Commercial Department of the Ministry, Office at Berlin. For Austria—the Baron Rothschild, Austrian Consul-General; the Baron Chottai; Dr. Schwarz, of the Austrian Legation at Paris; Professor Schindler, Director of the Polytechnic School at Vienna. For Belgium—His Excellency M. Van der Weyer, Belgian Minister in London; M. Stevens, Chief Secretary to the Minister of the Interior; M. Simonis, Madon, Slingenever, and Balat, representing the artists of Brussels; M. Nicaise de Keyser, representing the artists of Antwerp; M. A. Achenbach, representing the artists of Dusseldorf. For Spain—Don Jose Joaquín de Moral, Consul; Don Mamex de Yssai. For Hanover—M. Albrecht, Director-General of Finance; Professor Rulmer, Director of the Polytechnic School, Hanover; M. Borchers, of the Royal Mint. For France—His Excellency the Count de Morny, General Morin, and M. Arles.

The whole of the nave north of the centre transept was filled with those season ticket-holders who had entered at that part of the building; whilst the nave south of the dais was occupied by the holders of season tickets who had come by rail, by exhibitors, and by gentlemen who had been responsibly engaged in the undertaking. At two o'clock, the whole building, excepting the upper galleries, was crowded.

THE ORDER OF HER MAJESTY'S SUITE.

The Queen left Buckingham Palace at 2 o'clock in the afternoon. Her Majesty and Prince Albert, accompanied by the King of Portugal and the Duke of Oporto, with the ladies and gentlemen in waiting, quitted the Palace in the following order:—

A carriage and four, conveying Her Majesty the Queen, His Royal Highness Prince Albert, His Majesty the King of Portugal, and His Royal Highness the Duke of Oporto.

A carriage and four, conveying His Royal Highness the Prince of Wales, His Royal Highness the Princess Royal; the Master of the Horse, the Duke of Wellington; and the Mistress of the Robes, the Duchess of Sutherland.

A carriage and four, conveying Her Royal Highness the Princess Alice, His Royal Highness Prince Alfred, the Lady Superintendent, Lady Caroline Barrington; and the Lady in Waiting, the Countess of Mount Edgcombe.

A carriage and four, conveying the Maids of Honour in Waiting, the Hon. Eleanor Stanley, and the Hon. Beatrice Byng; the Groom of the Stole to Prince Albert, the Marquis of Abercorn; and the Lord Chamberlain, the Marquis of Breadalbane.

A carriage and four, conveying the Lord in Waiting to Prince Albert, Lord Camoys; the Lord in Waiting to Prince Alfred, Lord George Lennox; Lord de Tabley, and Baron de Sarmiento.

A carriage and four, conveying the Equerry in Waiting to the Queen, Major-General Duxbury; the Equerry in Waiting to Prince Albert, Captain du Pat; and the Groom in Waiting, the Hon. Mortimer Saville West.

A carriage and four, conveying the Chevalier Francisco de Mello, Colonel Folke, Colonel Wyndle, and Mr. Gibson.

Numerous outriders, in scarlet liveries, were in attendance, and the military escort was composed of carabiniers.

ARRIVAL OF THE QUEEN.

At 3 o'clock the Queen entered the building, from the right of the orchestra. Her Majesty rested upon the arm of the Prince Consort; the King of Portugal, the Duke of Oporto, the Prince of Wales, the Princess Royal, Prince Alfred, the Princess Alice, the Duchess of Cambridge, and the Princess Mary, with the ladies and gentlemen of the household, followed. They were received with shouts of applause, waving of handkerchiefs by the ladies, and of hats by the gentlemen, which continued whilst the Royal procession advanced to the dais. Her Majesty took her position precisely in the centre, in front of the chair of state. On her right were the King of Portugal, the Duchess of Kent, the Duke of Oporto, and the Princess Royal. On the left were Prince Albert, the Prince of Wales, Prince Alfred, the Princess Alice, the Duchess of Cambridge, and the Princess Mary of Cambridge. Behind were the Duchess of Sutherland, the Hon. Miss Stanley, the Marquis of Breadalbane, and other attendants.

Her Majesty was attired in a founced dress of blue gauze, embroidered with white flowers, over a blue silk slip. The bonnet was of French blonde, lined with roses. Her Majesty also wore a point lace mantle, and the blue ribbon of the Garter across her breast, and she carried a white parasol. Prince Albert wore the uniform of a Colonel of the Guards. The King of Portugal

and the Duke of Oporto wore blue military uniforms, with gold lace epaulets. The Prince of Wales and Prince Alfred wore white trousers, with loose tunics and belts; and white caps with red bands. The Princess Royal and Princess Alice wore founced white muslin dresses over pink silk slips, white clips, and blonde bonnets and flowers.

Immediately the Royal party had arranged themselves, the orchestra commenced the "National Anthem," the Royal party standing, and the whole mass of the audience, policemen and all, uncovered. The effect of the chorus, aided by the well-timed firing of cannon, was at once electrical and pathetic. But still more so were Madame Clara Novello's rich bell-like tones, clearly caught through the entire building. The performance was responded to by the enthusiastic cheers of the assembly, and gave her Majesty evident gratification.

Mr. Laing, attired in the dress of a Deputy Lieutenant, then advanced half-way up the dais, and read the following address:—

"May it please your Majesty graciously to accept the assurance of our devoted loyalty and attachment to throne and person, and of our gratitude for the kind condescension with which your Majesty has consented to honour with your presence the ceremony of this day.

"Among the many memorable events of your Majesty's happy reign, the Great Exhibition of 1851 occupies a prominent place. The idea, for which the nineteenth century was indebted to your illustrious consort, Prince Albert, of an exhibition open to the product of all industries and of all nations, marked of itself an era in the annals of civilization. It marked the disappearance of old commercial jealousies and international prejudices before the combining influences of modern science and the liberal spirit of modern legislation.

"The realization of this idea was worthy of its conception. An entirely novel mode of architecture, producing, by means of unrivalled mechanical ingenuity, the most marvellous and beautiful effects, sprang into existence to provide a building. In this building a collection of the choicest products of all the arts and intellect contrived and the human hand executed was exhibited, during a period of six months, for the instruction and delight of assembled millions.

"The conduct of these millions of people is one of the most remarkable features of this great event. The perfect order and decorum which prevailed, the enlightened interest and ready appreciation which were displayed, afforded the most conclusive refutation of the prejudice which regarded the industrious masses of our English nation with mistrust, and represented them as rude, destitute of refinement, insensible to the humanizing influences of art, and incapable of rational and enlightened enjoyment.

"The Great Exhibition of 1851 afforded a conclusive proof, by the enlightened interest and ready appreciation which were displayed, that the people of England were prepared to receive instruction when it was offered to them, and to embrace whatever opportunities were given for the cultivation of taste and the development of the instinctive love of the beautiful.

"The establishment of this fact, and the recognition of the civilizing influences so widely exerted by the Great Exhibition, led to a general feeling, when it was seen that Hyde-park became necessary, that some attempt should be made to perpetuate those influences in a more permanent form in another locality.

"This undertaking, the inauguration of which your Majesty this day honours with your presence, originated in this feeling. Private enterprise, appealed to in the interests of civilization, supplied the funds. The men whose names had acquired European celebrity in connexion with the Crystal Palace, and who placed their services at the disposal of the Directors in their respective departments. The enlightened patronage of Royalty, the sympathy and support of public opinion, the generous co-operation of distinguished men in science and art, urged on the undertaking, and impressed it with a national character. The liberality of foreign governments threw open every museum, and afforded facilities never before known for acquiring a complete series of the finest works of ancient and modern art.

"Thus aided and encouraged, the original idea expanded into wider dimensions. It was resolved to attempt the creation of a palace and park, which should be at once a fitting ornament of the greatest metropolis of the civilized world, an unrivalled school of art, an instrument of education, and a monument worthy the age and of the British empire.

"It was hoped to prove that the spirit of a free people can not only create wealth, extend commerce and raise the standard of living, but can at the same rival the proudest works of absolute monarchs, lavishing the resources of nations in the decoration of a favourite residence or the embellishment of a chosen capital.

"With these views the Directors embraced three leading objects in their undertaking—amusement and recreation, instruction, and commercial utility.

"The first object was sought to be attained by the creation of a new Crystal Palace, far exceeding the original structure of 1851 in dimensions and in architectural effect—a terraced garden and park on a scale of magnificence worthy of the Palace—and of a system of fountains and waterworks surpassing everything which the world has yet witnessed.

"The educational object embraces a complete historical illustration of the arts of sculpture and architecture from the earliest works of Egypt and Assyria down to modern times, comprising casts of every celebrated statue in the world, and restorations of some of its most remarkable monuments.

"In science, geology, ethnology, zoology, and botany receive appropriate illustrations; the principle of which was to combine scientific accuracy with popular effect, and in its ultimate development the Directors are

bold enough to look forward to the Crystal Palace of 1854 becoming an illustrated encyclopedia of this great and varied universe, where every art and every science may find a place, and where every visitor may find something to interest, and be taught, through the medium of the eye, to receive impressions, kindling a desire for knowledge, and awakening instincts of the beautiful.

"Combined with art and science, industry receives its due representation. The Industrial Exhibition is based on principles of commercial utility, taught by the experience of the Great Exhibition of 1851. The advantage to national interests of a place where the best products of different industries and localities could be seen and appreciated was no less manifest than the importance to individual producers of such an unrivalled means of publicity, and the convenience to buyers and sellers of such a world's fair for the exhibition and inspection of goods, and the transaction of mutual business.

"The Crystal Palace of 1854 will perpetuate those advantages under regulations suited to the permanent character of the Industrial Exhibition. As in 1851, the doors will be thrown open freely for the products of all nations, and the presence of so many distinguished representatives of Foreign Governments on this occasion, affords a gratifying proof that enlightened men throughout the world are alive to the advantages of such common centres of friendly union both to the arts of industry and to the higher interests of peace and of civilization.

"Such, may it please your Majesty, is a brief outline of the objects which the promoters of this undertaking have proposed to realize. It will be apparent that the comprehensiveness of the plan precludes the idea of absolute completeness. The colossal scale of the proposed system of waterworks makes another year requisite to insure their proper display. The industrial department being of a permanent character, cannot, as in the case of a temporary exhibition, be finished by a given day. The plants and flowers, which will form such a main feature of attraction, require time for their growth. The educational scheme is purposely traced so as to leave room for future development.

"Under these circumstances, the Directors have considered it their duty to throw the Palace and Park open to the public as soon as they are sufficiently completed to enable a fair judgment to be formed how far the undertaking deserves success, and how far it has achieved it.

"Your Majesty has heard the statement of the motives in which this enterprise originated, and of the principles on which it has been conducted; it rests with your Majesty now to judge whether the performance equals the promise, and whether the Palace and Park, with their varied contents which surround us, are worthy to be considered—what the Directors, whose organ I am, would think their highest praise—a legitimate offering of the Great Exhibition of 1851, and an appropriate development of one of the noblest ideas of modern civilization."

The address was handed to her Majesty by Mr. Laing, and by her Majesty to Lord Palmerston; from whom her Majesty received the following reply:—

"I receive, with much pleasure, the loyal and dutiful address which you have presented to me upon the present occasion.

"It is a source of the highest gratification to myself and to the Prince, my consort, to find that the Great Exhibition of 1851, which was so happily inaugurated under our auspices, suggested the idea of this magnificent undertaking, which has produced so noble a monument of the genius, science, and enterprise of my subjects.

"It is my earnest wish and hope that the bright anticipations which have been formed as to its future destiny may, under the blessing of Divine Providence, be completely realized; and that this wonderful structure, and the treasures of art and knowledge which it contains, may long continue to elevate and instruct, as well as to delight and amuse, the minds of all classes of my people."

Then followed the presentation to her Majesty of the Handbooks of the various departments of the Exhibition, by each of the gentlemen under whose superintendence they have been formed. They were severally introduced by Mr. Laing, who, in so doing, briefly described the share which each individual had taken in the design and completion of the gigantic whole. After the introductory address, the gentleman therein named ascended the dais, and placed the Handbooks in her Majesty's hands, which she received in a most affable manner, addressing a few words of thanks to each individual.

The first presentation was the series of medals. In introducing Mr. Fuller, the Chairman said:—

"May it please your Majesty,

"Mr. Francis Fuller, our Managing Director, will now, with your Majesty's permission, have the honour of presenting a series of medals, which have been struck to commemorate the opening of the New Crystal Palace."

Mr. Fuller had the honour of presenting the medals.

The Chairman addressed her Majesty as follows:—

"May it please your Majesty,

"Sir Joseph Paxton, to whose genius we are indebted for the design of the Palace, Park, and Waterworks, will now, with your Majesty's permission, have the honour of presenting the General Handbook descriptive of this

undertaking; an undertaking which owes its existence, in so great a degree, to the unparalleled zeal and ability with which he has superintended its progress."

When Sir Joseph, who was loudly cheered by the assemblage, and also favoured with a most gracious recognition from the Queen, had presented his Handbook, the Chairman addressed her Majesty as follows:—

"May it please your Majesty,

"Mr. Owen Jones, who, in conjunction with Mr. Digby Wyatt, brought together the treasures of art in this building, and who has presided over its artistic decoration, will now, with your Majesty's permission, have the honour of presenting Handbooks describing the Egyptian, the Greek, the Roman, and the Alhambra Courts, and the Courts of Modern Sculpture, works executed under his immediate superintendence. The names of those who have mainly contributed to the perfection of those works are recorded in the various Handbooks."

Mr. Owen Jones had the honour of presenting his Handbooks.

The Chairman addressed her Majesty as follows:—

"May it please your Majesty,

"Mr. Digby Wyatt, who has shared, with Mr. Owen Jones, the responsibilities of the Department of Art throughout the undertaking, and whose restoration of the Pompeian House and series of Courts, illustrating the progress of Christian Art, are among its chief ornaments, will now, with your Majesty's permission, have the honour of presenting Handbooks descriptive of these works. In them he has recorded the names of those from whom he has received most assistance in his labours."

Mr. Digby Wyatt had the honour of presenting his Handbooks.

The Chairman addressed her Majesty as follows:—

"May it please your Majesty,

"Mr. Samuel Phillips, the Director of our Literary Department, whose name is honourably associated with efforts for the diffusion of popular literature, will now, with your Majesty's permission, have the honour of presenting the remaining series of our General Handbooks, which have been prepared under his eye, and from whose hands some have proceeded."

"Among the latter may be specially mentioned a Handbook containing short biographical sketches to accompany the very complete series of busts of remarkable men of ancient and modern times, which has been brought together in this building."

"The Directors trust that these Handbooks will be found to constitute not the least important of the educational means which they hope to make generally useful to the public."

Mr. Phillips had the honour of presenting his Handbooks.

The Chairman addressed her Majesty as follows:—

"May it please your Majesty,

"The discovery by an English traveller in the East, of a gorgeous Palace of long-forgotten Kings buried under mounds of rubbish—the identification of these Kings with the race of Assyrian conquerors mentioned in Holy Scripture—are events which strike every reflecting mind with reverential wonder. This Palace, restored under our Crystal roof in all its ancient splendour, carries us back from the midst of the nineteenth century to the days of Sennacherib."

"Mr. Fergusson, who has superintended this restoration, will now, with your Majesty's permission, have the honour of presenting a Handbook, written by Mr. Layard, in which this interesting memorial of bygone ages is fully described."

Mr. Fergusson had the honour of presenting his Handbook.

The Chairman addressed her Majesty as follows:—

"May it please your Majesty,

"The restoration from a single fossil fragment of complete skeletons of creatures long since extinct, first effected by the genius of Cuvier, has always been considered one of the most striking achievements of modern science."

"Our British Curator, Professor Owen, has lent us his assistance in carrying these scientific triumphs a step farther, and bringing them down to popular apprehension."

"Assisted by the zealous and indefatigable exertions of Mr. Waterhouse Hawkins, who with his own hand moulded their forms, the gigantic Iguanodon, the Ichthyosaurus, and other monsters of the antediluvian world, will now present themselves to the eye as they once did, depicted by themselves and pursued their prey amidst the forests and morasses of the secondary and tertiary periods."

"In the illustrations of Geological Strata the Directors have the valuable assistance of Professor Ansted."

"Professor Owen, with your Majesty's permission, will now have the honour of presenting the Handbook in which this department of our undertaking is described."

Professor Owen, supported by Professor Ansted and Mr. Waterhouse Hawkins, had the honour of presenting his Handbook.

The Chairman addressed her Majesty as follows:—

"May it please your Majesty,

"Dr. Latham and Professor Forbes will now, with your Majesty's permission, have the honour of presenting the Handbook which describes the attempt made to illustrate the sciences of natural history, comprising ethnology, zoology, and botany, by representations of characteristic groups of different races of the human family, surrounded by appropriate illustrations of the animal and vegetable world."

"Dr. R. G. Latham has superintended the ethnological departments, and Professor Forbes those of zoology and botany, assisted by the valuable aid of Mr. Waterhouse and Mr. Gould, and the zealous exertions of our Superintendent of the Natural History department, Mr. Thomson."

Dr. Latham and Professor Forbes, supported by Mr. Waterhouse, Mr. Gould, and Mr. Thomson, had the honour of presenting this Handbook.

The spectators found much amusement in watching the conduct of these gentlemen, as, having presented the various volumes, they endeavoured to retire safely from the Presence without turning their backs on Royalty. It would be scarcely just to mention the awkwardness of some, the alarm of others, and the positive danger of two or three; but we may say that Sir J. Paxton was courtly, Mr. Fuller dignified, and Mr. Digby Wyatt self-possessed and graceful, in ascending and descending the dais. Mr. Scott Russell presented a commanding appearance until his sword got in the way, and its removal destroyed the effect. Mr. Waterhouse Hawkins and Professor Owen had studied osteology too well to falter in their steps before her Majesty.

The time had now arrived for the procession from end to end of the building, and it was duly marshalled in the following order by Mr. Belshaw, who, as usual at such ceremonies, himself led the way:—

SUPERINTENDENTS OF WORKS, AND PRINCIPAL EMPLOYES.

Mr. Sidney	Mr. Belshaw	Mr. E. Campbell
Mr. Warren	Mr. Shiel	Mr. Vickers
Mr. Purchase	Mr. Hereman	Mr. J. Campbell
Mr. Earee	Mr. Ashton	Mr. Beatty
Mr. Harwood	Mr. Deane	Mr. G. Paxton
Mr. Milner	Mr. Wright	M. G. Schmidtner
Mr. Eyles	Mr. Kinloch	
	Mr. Cook	

CONTRACTORS.

Mr. Cochrane	Mr. Kirk	Sir C. Fox
Mr. Cundy	Mr. Myers	Mr. Collmann
Mr. Desachy	Mr. Henderson	Mr. Parry

ARCHITECTS OF INDUSTRIAL COURTS.

Mr. Barry	Mr. Tite	Mr. Stokes
Mr. Crace	Mr. Banks	Mr. Thomas
Mr. Semper		

PRINCIPAL OFFICERS, AND HEADS OF DEPARTMENTS.

Mr. Bartlett	Mr. Monti	Mr. Layard
Mr. Waterhouse	Mr. Bonomi	Mr. Scharf
Professor Wilson	Mr. Owen Jones	Mr. Pullen
Mr. Fothergill	Mr. Phillips	Mr. Hayes
Mr. B. W. Hawkins	Mr. Fasson	Mr. Fowler
Professor Owen	Mr. Thomson	Mr. Digby Wyatt
Mr. Fergusson	Mr. Gould	Mr. Leech
Mr. Waring	Dr. R. G. Latham	Mr. Grove
Mr. Penrose	Professor Ansted	

DIRECTORS.

Mr. Anderson	Mr. Fuller	Mr. Lushington
Mr. Farquhar	Mr. Calvert	Mr. Geach
Mr. Scott Russell		

Sir J. PAXTON.

Mr. LAING.

THE QUEEN.

His Royal Highness Prince ALBERT.

The King of PORTUGAL.

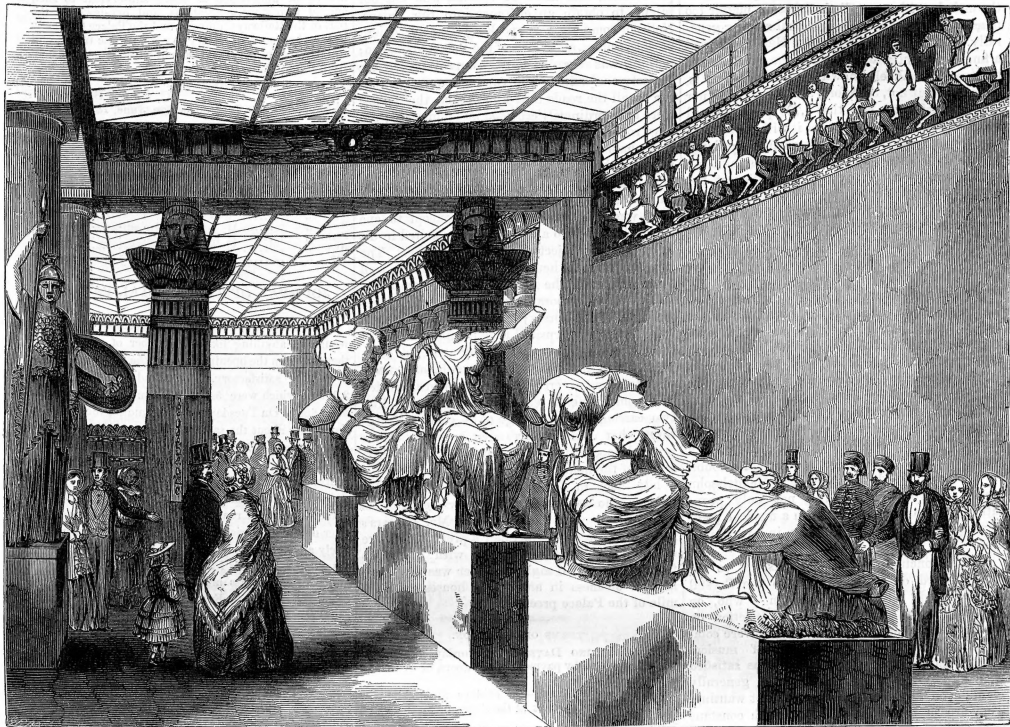
The Royal Family, His Royal Highness the Duke of Oporto, and their respective suites.

The Archbishop of Canterbury.

The Cabinet Ministers.

The Foreign Ambassadors and the Foreign Ministers.

The procession passed in this order by turning to the left from the dais towards the south transept, passing the various Industrial Courts, the Pompeian House, and sweeping round the ornamental basin in which the crystal fountain is placed. They returned to the main transept, but diverged from the nave to the east front, and passed out upon the open corridor which overlooks the magnificent terraces, park, and pleasure-grounds. They staid here a minute or so, admiring the lovely scenery of hillock and glen, of undulating lawns and winding gravel walks, of innumerable shrubs and gorgeous flowers, of clumps of trees, the stately poplar, the plant, graceful ash, the tall, majestic elm, the wide-spreading oak, and the densely-foliated yew and cypress, all heightened in harmony by the rich purple-tinted trees farther off, by the deep blue of the extreme distance and the brighter blue above. The procession then advanced towards the nave, and passed on towards the north transept. They paused again at the figures of Ramesses, the mighty Egyptian gods, approached by an avenue of sphinxes, and walked round the rich marble ornamented basin, in which are two large bronze fountains, designed by Signor Monti; they are massive and bold, and add to the appearance of the Assyrian Palace, the façade of which is opposite to them. They then



INNER GREEK COURT. (See Page 135.)

returned past the Christian, Pagan, and Saracenic Courts, back to the central transept, their attention being attracted every now and then by a promising tree, a beautiful flower, and the light, graceful baskets, filled with plants, suspended from the galleries, some of which had commenced creeping out of their domicile, and soon may be expected to entwine themselves round the nearest columns, or droop to the ground in festoons of endless variety. The procession having at length returned, the musicians broke out into the full solemn strains of the Old Hundredth Psalm, immediately the continued applause of the assembly had ceased. At the close of the psalm, his Grace the Archbishop of Canterbury, standing forward on the left of the throne, offered up the following prayer:—

"Almighty and everlasting God! who dost govern all things both in heaven and earth, incline thine ear, we entreat thee, to thy people, which call upon thee, and graciously receive our prayers. Without thee nothing is strong, nothing is holy. 'Except the Lord build the house, their labour is but lost who build it.' And now we entreat thee to bless the work which we have accomplished in this place, and to render it the means of promoting thy glory. May those who admire the wonders of nature which are here displayed be taught to perceive in those the vigour of that creative wisdom by which all things fulfil the purposes which they are designed to serve; enable those who survey the wonders of art and industry which surround them to remember that it is by thee that knowledge is increased, and science made to minister to the benefit and comfort of mankind; for the spirit of man is from thee, and the inspiration of the Almighty giveth him understanding—therefore, 'Not unto us, O Lord, not unto us, but unto thy name be all the praise.' While we contemplate the remains of former ages and the monuments of ancient greatness, enable us to profit by the examples they afford of the instability of earthly things, and ever to bear in mind, that according to thy providence nations flourish or decay; that thou hast but to give the word, and the richest may become poor, and the proudest be levelled into dust. Therefore, O Lord, we entreat thee so to regulate the thoughts of our hearts, that they may not be lifted up, that we forget the Lord our God, as if our power or the might of our hands had gotten us this wealth. It cometh of thine hand, and is all thine own; both riches and honour come of thee, and thou reignest over all, and in thy hand it is to make great and to give strength unto all. Now, therefore, O Lord, we thank thee, and praise thy glorious name, and beseech thee to grant that many blessings thou sendest to our nation may dispose our hearts to serve thee more faithfully, and in all that we undertake to seek thy honour and glory. Above all, teach us so to use the earthly blessings thou givest us freely to enjoy, that they may not withdraw our affections from those heavenly things that thou hast prepared for those that love and serve

thee, through the merits and mediation of thy Son, Jesus Christ our Lord, in whose prevailing name and words we further call on thee" (concluding with the Lord's Prayer).

The Hallelujah Chorus was then performed by the 1,600 singers and musicians with an immense effect, after which her Majesty, through her Lord Chamberlain, the Marquis of Breadalbane, declared the Crystal Palace open.

Again the notes of the National Anthem swelled through the building, and the Queen retired, attended by Mr. Fuller and Mr. Scott Russell, amidst the cheers of the thousands of her loyal subjects.

THE MUSICAL ARRANGEMENTS.

Whatever doubts may have been felt as to the availability of the Crystal Palace for musical purposes, they were most thoroughly dissipated by the performances of Saturday. When it was once decided that a large band and chorus should add to the effect of the inauguration, Sir Joseph Paxton and the Committee proceeded to make the necessary arrangements for constructing the orchestra; and under the advice of Mr. Costa, and aided by the committee of the Sacred Harmonic Society, succeeded in gathering together a combination of musical talent probably never equalled in this or any other country. The orchestra, rising from behind the dais, occupied the west side of the centre transept, and in itself formed no unworthy monument to the skill, promptitude, and resources of the Crystal Palace Company, when it is considered that scarcely a fortnight before 1,700 performers took their seats there, such a gigantic arrangement was scarcely contemplated. An ordinary band of about 250 performers occupied the lower part of the orchestra—made up of 50 first violins, 50 second violins, 30 violas, 30 violoncellos, 30 double basses, 8 flutes, 8 clarionets, 8 bassoons, 8 oboes, 6 horns, 6 trumpets, 6 trombones, 2 ophicleides, and 2 pairs of drums; above these rose the chorus singers, consisting of about 300 to a part; and at the extreme top were ranged the 60 brass instruments of the Crystal Palace Company, the band of the Coldstreams under Mr. Godfrey, and of the Grenadier Guards under Mr. Schott. These three bands contained nearly 150 performers, making,

with the lower band, a total of nearly 400 instrumentalists. The whole of this immense number took their places without the slightest confusion, and at 2 o'clock the entire orchestra, with the bright uniforms of the military bands fringing the extreme top, formed a most picturesque object. Almost every performer of excellence now in London might be recognised in the bands; and had the Committee required even a much larger number they might easily have been selected, so numerous were the offers of assistance from all parts of the country. Among the vocalists of eminence might be observed Mesdames Clara Novello, Viardot Garcia, Rudersdorff, Mrs. Sims Reeves, Miss Birch, Miss Dolby, and Mrs. Lockey; Mr. Sims Reeves, Mr. Lockey, and Mr. Novello; while the Operahouses contributed Lablache, Formes, Ronconi, Belletti, Zelger, Tagliafico, and many others; the entire forces under the command of Mr. Costa.

On the arrival of her Majesty the entire number of performers rose at once, with military precision; and, at the signal from the conductor, the National Anthem peeled forth—Madame Clara Novello delivering the solos of the first verse with a force of expression and a profusion of tone perfectly electrifying; and when the chorus had completed the third verse, from all parts of the building arose one universal shout of applause. Music had asserted its power; and in that vast concourse of spectators—in that multitude of intelligent and thinking Englishmen and Englishwomen—there was not one heart that beat not responsive to the prayer of "God save our Queen." On the return of the procession to the centre transept, the chorus sang the Old Hundredth Psalm (accompanied by the band), with immense volume of sound, and great effect; but we are inclined to think that the strictly ecclesiastical nature of this composition would have been better rendered had the voices been left to themselves, or supported by the tones of an organ, which might easily have been supplied. This glorious chorale of Martin Luther's (perhaps the most magnificent of its class) was, however, rendered very superbly, and is evidently well understood by Mr. Costa, who made (for the will and power of the conductor

were obvious) his forces rendered the phrasing of the melody with great distinctness—a matter too much neglected in congregational singing generally. The Hallelujah Chorus of Handel afforded a fine opportunity of displaying the excellence of the ensemble. Well-known this composition is, certainly; but not, therefore, the less difficult, nor less wonderful, the fact that 1,700 persons could be collected who should render it with a precision usually supposed to be unattainable by large bodies of performers. Each point was taken up with the greatest precision; the ladies of the chorus particularly distinguishing themselves, especially in the high notes ascending to G in the phrase "King of kings, and Lord of lords."

The departure of her Majesty and suite from the building was marked by a second performance of the National Anthem, which we took the opportunity of listening to at the extreme end of the north nave, satisfying ourselves of the fact that the sound would travel so far—the magnificent voice of Clara Novello ringing forth as fresh and effective as in the first performance.

Altogether, the musical arrangements may be said to have been eminently successful, and should enable the Committee to see what an immense source of attraction they have at command, the applicability of the building for a grand performance being settled beyond a doubt. A fine oratorio by Handel or Mendelssohn would, if worthily rendered, not only prove satisfactory to the connoisseur in a musical point of view, but to the Company, also, in a pecuniary one.

Before concluding these remarks, let us not omit a word of commendation to the Crystal Palace band, under M. Schallehn—who, on Saturday afternoon, performed a selection on the Esplanade, after the ceremonies were completed. They had an audience of musical artists and amateurs not likely to be satisfied with any slovenly attempts, but were generally found, even by such severe critics, not wanting. They are in the right road, and with constant care and attention will be able to render a worthy account to the Directors, who have attached them to the Palace.

RETURN OF HER MAJESTY.

Her Majesty and the Royal party took their departure from the Palace at half-past four o'clock, amidst the homage of her people. The Royal carriages were thrown open, giving to the spectators an excellent view of her Majesty, the Royal children, the King of Portugal, and their brilliant suite.

The youthful King of Portugal seemed highly delighted with the reception the Queen received. When they had advanced as far as Brixton Church, and at the junction of the Stockwell-road with the Clapham-road, the concourse of people to see her return was immense; elegantly-dressed ladies occupied the windows of the mansions and villas which abound in that locality. The Royal cortège arrived at Buckingham Palace at about half-past five. After her Majesty's departure from the building, the troops were withdrawn, and at about six o'clock the policemen were walking in large bodies across the Palace grounds to the station, to be taken back to London.

PALACE AFTER HER MAJESTY HAD RETIRED.

The barriers, upon the Queen's retiring, were thrown open, and the public were allowed to stroll wherever they pleased, either in the building or grounds. The two bands were stationed on the upper terrace, and played till after six o'clock, after which they retired to the railway station in the Palace grounds, and played whilst the visitors retired. The trains followed each other in rapid succession. At seven o'clock we left thirty or forty of the singers performing glee in a glen hid from the rest of the Park, but the attraction of their voices had brought several listeners to the spot, who stood quietly attentive on the embankment.

SYDENHAM AND NORWOOD.

If ever a holiday was taken by the inhabitants of Sydenham and Norwood it was on Saturday last. The policemen were early in attendance on all the roads leading to the Palace, regulating the vehicles and foot passengers. Everybody seemed desirous of seeing the Queen; it was the one object that engrossed the whole body of

pedestrians, and those in vehicles who did not intend to obtain an entrance into the Palace. Nothing comparatively speaking was sold, though medals, guides, and views of the Palace abounded; nothing was regarded but the appearance of her Majesty and suite. The carriages and flies that ran on all the roads that approached the Palace were extraordinarily crowded and numerous; the new roads, Westow-hill, the Anerley-road, the Sydenham-road, were all packed with them—to what number it would be difficult to tell. There might have been 6,000 or 7,000 vehicles, and upwards of 60,000 persons, all mixed together; there was, however, no accident, except to one man, who fell into a drain, which resulted in his being speedily ejected from the ranks. The carriages located themselves in the wood, as well as on each side the road. A large number of stables were temporarily erected for the accommodation of the horses; and the Queen's grooms were agreeably surprised to find fifty stalls left to them by the Company for the day at 1s. 6d. each. The charge for water was 3s. each, and there were twenty-two erections for carriages, divided into compartments, each compartment holding two carriages, at a charge of 5s. each. Everything that could be arranged to make things proceed smoothly was done, and that fully. The whole of the houses of refreshment were open till a late hour in the evening, all thronged with persons who had come to hear the various reports and to tell what they knew. Mr. Masters's hotel, we should imagine, had a pretty fair share of the visitors, being crowded with customers from morning till night; neither was there any lack of business in any of the houses within a mile of the Palace precincts.

TERMS OF ADMISSION.

FIVE SHILLING DAYS.—On Saturdays the public will be admitted by payment at the doors, or by tickets of 5s. each.

HALF-CROWN DAYS.—On Fridays the public will be admitted by payment at the doors, or by tickets of 2s. 6d. each.

SHILLING DAYS.—Mondays, Tuesdays, Wednesdays, and Thursdays, will be 1s. days. At the gates, a payment of 1s. each will admit the public; or tickets entitling the holder to admission to the Palace and Park, and also to conveyance along the Crystal Palace Railway, from London-bridge Station to the Palace and back, will be issued at the following prices:—

Including first-class carriage	2s. 6d.
Including second ditto	3 0
Including third ditto	1 6

CHILDREN.—Children under twelve years of age will be admitted at half the above rates.

HOUSE OF ORANGE.—The Palace and Park will be open on Mondays, at 9 o'clock; on Tuesdays, Wednesdays, and Thursdays, at 10 o'clock, a.m.; and on Fridays and Saturdays, at 12 o'clock; and close every day an hour before sunset.

SEASON TICKETS.—Season tickets are issued at two guineas each, to admit the proprietor to the Palace and Park every day when the building is open to the public.

Season tickets, to include conveyance along the Crystal Palace Railway, from London-bridge to the Palace and back, without further charge, are issued at four guineas each, subject to the regulations of the London, Brighton, and South-Coast Railway Company; but these tickets will be available only for trains from, and to London and the Palace on such days as it is open to the public, and will not be available for any intermediate station.

No season ticket will be transferable or available except to the person whose signature it bears.

FAMILY SEASON TICKETS.—Members of the same family who reside together will have the privilege of taking season tickets for their own use, with or without railway conveyance, on the following reduced terms:—

Families taking two tickets will be entitled to 10 per cent. discount on the gross amount paid for such tickets; taking three tickets, to a discount of 15 per cent.; taking four tickets, to a discount of 20 per cent.; and five tickets and upwards, to a discount of 25 per cent.; and these tickets will be available only to the persons named in such application. Forms of application may be had at the office, 3, Adelaide-place, and at the other offices for tickets.

Season tickets will entitle to admission till the 30th April, 1855.

Applications may be made for season tickets at the offices of the Company, 3, Adelaide-place, London-bridge. They may also be had at the Palace; 14, Regent-street; Brighton Railway Terminus, London-bridge; at Sam's, 1, St. James's-street; Mitchell's, Bond-street; Gunter's, Lowndes-street; Western's, Knightsbridge; Keith, Prowse, and Co., Cheapside; Lett's, Royal Exchange; W. Dawson and Sons, 74, Cannon-street, and at their Book-stalls, on the Eastern Counties Railway; Lloyd, Brothers, and Co., 22, Leadenhall-street; and Hammond's Advertisement Office, 27, Lombard-street.

SPECIAL REGULATIONS AND BY-LAWS.—All the general provisions and regulations mentioned above

are to be understood as being subservient to such special provisions, regulations, and by-laws on the part of the Railway Company and the Palace Company as may be found necessary to regulate the traffic, and to meet special occasions and circumstances which may from time to time arise.

By order of the Board,

G. GROVE, Secretary.

Adelaide-place, London-bridge, June, 1854.

SCHEDULE OF PRICES OF FAMILY SEASON TICKETS.			
Without Conveyance by Railway.		Including Conveyance by Railway.	
	£ s. d.		£ s. d.
Two Tickets	3 10 0	Two Tickets	7 11 6
Three "	5 7 6	Three "	10 14 6
Four "	6 15 0	Four "	13 9 0
Five "	7 17 6	Five "	15 15 0
Six "	9 0 0	Six "	18 0 0
Seven "	11 0 0	Seven "	22 1 0
Eight "	12 12 0	Eight "	25 4 0
Nine "	14 6 0	Nine "	28 7 0
Ten "	15 15 0	Ten "	31 10 0

JOURNAL OF THE CRYSTAL PALACE.

ALTHOUGH it could not be expected that there would be anything like the number of visitors that there were on the opening day, yet the admissions have been very satisfactory. On Monday it was 4,800, 2,200 of which were 5s. tickets, and realized a sum over £500. On Tuesday, notwithstanding the weather, there were about the same number; and on Wednesday, upwards of 7,000 persons viewed the Palace and grounds in the course of the day. Should visitors continue thus to flock there—which we believe they will—there can be no question as to its being remunerative. The road facing the Palace is lined day after day with carriages, giving to the vicinity a very lively appearance. None of the Industrial Courts are yet filled with goods from exhibitors; the Stationery and Musical Courts are the most forward, and best filled. The Printed Fabric Court, the Sheffield, and the French Courts, are not sufficiently advanced to receive goods; the Birmingham Court has a few more articles in it than it had on Saturday. Messrs. Day and Co., the great lithographic printers, have some presses placed between the Birmingham Court and Stationers', with which they are printing off impressions of the antediluvian monsters, the Palace and grounds, and other designs from different parts of the building. Mr. Letts has his "Diary and Journal" in the Stationers' Court—a journal that certainly is unrivalled, and deserves patronage. Peachey exhibits two pianos in the Musical Court. The whole of the lower gallery at the south end of the building is well-filled with fancy stalls of photographers, homoeopaths, perfumers, saddlery, tailors, millinery, manufacturers of fancy articles in gutta serena, makers of surgical instruments, staymakers, tobacconists, leather manufacturers, &c. &c.; every stall of which is fitted up with more or less taste, and the various goods exposed seemed not only to attract attention, but also to delight the numerous visitors.

During our stay of half an hour, on Wednesday, at one of the stalls in the lower gallery, several purchases were made; and the *Times* informs us that in the first two hours after the doors opened on Monday, Mr. Meehl, the well-known agriculturist, cutter, and dressing-case manufacturer—who has a stall in the most prominent part of the south end of the nave, and pays the largest rental of any exhibitor—sold sufficient to cover the week's expenses.

The refreshments, at present, are not what they professed to be—reasonable. The vendors have added, perhaps previously by mental reservation, now actually, the syllable "un" to the adjective—being positively very dear, and negatively not very good; but all this will be altered—everything requires a little practice—the demand must be known to keep in readiness the supply. People must not be starved; walking about the Palace and grounds excites the appetite; and the thousands will not be able to afford 2s. for a cold collation, or 6d. for a glass of ale; neither will they be able to sustain the inner man without something more substantial than buns. John Bull is never in good humour with either himself or others, or anything around him, however beautiful, should he either be hungry or thirsty—but both would give him such a horror of the Palace, that it would be some time before you caught him in a place where the only feast was

"The feast of beauty and the flow of soul."

All these minor complaints can and will soon be rectified.

The Crystal Palace Company's band do not play sufficiently to please the visitors. It is good enough in quality, but they are too sparing of their airs and graces. Music enlivens, and adds another charm, by

calling into action the hearing faculties—by listening to the dulcet sounds as well as beholding the wonders of Nature and Art.

In passing through the various Courts, we perceived the Alhambra was receiving its final touches; the columns of gold were being completed, and from twenty to thirty gilders and painters were still at work. The fountains have not yet commenced to play. In crossing from the Alhambra, we saw many admiring the Byzantine Court. The Mediæval Court was crowded; and the company seemed unanimous in opinion that the Rochester doorway (which, by the bye, is splendidly illuminated with the painted window beyond) balanced the whole of the Court, and gave it so delightful an appearance, that it would be past belief unless seen. A few artists were at work, painting the pilasters in the Renaissance Court, but the whole of the courts on this side are far more finished than any one could have believed possible on observing them a fortnight since. Some masterly water-colour drawings, after Titian, Corregio, Guido, Poussin, and other celebrated ancient masters, decorate the walls of the Italian Court, and give a good idea of the broad sombre style of those painters—who sacrificed everything to the distance and middle parts of the picture, the foregrounds being dark and obscure, but the sky, distance, and figures, exceedingly beautiful and true to nature. One large painting is hung up in the north wing, by the side of her Majesty's private apartments; it attracted much attention. The subject of this picture is Sir Joseph Paxton explaining his plan for the erection of the Crystal Palace, in Hyde Park; Prince Albert is sitting down, whilst Sir Joseph explains his ideas; Sir Robert Peel and Lord John Russell are behind Prince Albert; Sir Charles Fox is in the foreground, looking intently on; and Mr. J. Scott Russell is in the centre of the three, standing up behind, on the right-hand side of the picture. The figures are life-size.

A great many fine trees have been added this week—indeed, we thought the trees, shrubs, and flowers were greater than ever. The bouquets in the vases attached to the ornamental basins had a very pleasing effect; and we see the water in some of the large lakes, which greatly adds to the beauty of the scene. That part of the grounds skirting the new road to Penge, from Sir Joseph Paxton's mansion, is laid out with shrubs and trees as plentifully as if it was a nursery-ground; like everything else that is done by Sir Joseph Paxton, is very tasteful; and gives the idea of a garden of vast extent.

INNER GREEK COURT.

This Court is bounded by the Egyptian Court, as seen in the engraving on the one side; and on the side of the frieze and model of the Parthenon, by the Palace walls; and the other adjoins the Alhambra. The side opposite the Palace walls comprises the whole length of the Roman and Greek vestibule and passages.

It is filled with statues, bas-reliefs, torsos and colossal figures of the ancient Greeks; and also contains a model of the Parthenon.

This has been constructed under the immediate superintendence of Mr. Penrose, whose long residence at Athens, studying minutely the structure of this ancient temple, has made him so eminently suitable for the undertaking. The model, or, as it might fairly be called, restoration in miniature, represents all those delicate curves and niceties of form in the proportions of the columns and every part, which have lately been found so important in contributing to the general beauty of this inextinguishable relic of Greek architecture. The metopes also have been modelled by Monti, from drawings by Mr. G. Scharf, and have a very fine effect. It is also intended to restore the figures of the pediment (as seen from the originals of which are placed near this model), by the same skilful hand and superintendence.

The Parthenon takes its name from Parthenos, the virgin, which was a surname of Athene, to whom Athens was dedicated. It was erected during the government of Pericles, who was famed for his policy and eloquence. An apt example may be given of his power. Thucydides opposed the expenditure from the treasury on the magnificent buildings with which Pericles was adorning the city. Pericles, in reply to this charge, offered to pay the expenses of the edifice, provided he was permitted to inscribe his own name on them, in lieu of the citizens of Athens. The Athenians upon this empowered him to spend whatever he pleased, so that they obtained the honour.

It is said to have been designed by Ictinus, who was also the architect of the temple of Apollo Epicurus, at Bassæ, in Phigælia. The building was constructed of the purest white marble, and consisted of a cella, surrounded by a colonnade of eight Doric columns in front, and seventeen on either side. The columns were 34ft. in height, and 6ft. 2in. in diameter at the

base. These columns stood on a pavement, which was reached by three steps. It was 101ft. in breadth, and 227ft. in length. At either end within the peristyle there was an interior range of 6 columns 5½ft. in diameter, forming a vestibule to the door of the cella. The cella was 62½ft. broad within the columns; the western part was 43ft. 10in. long, and the eastern 98ft. 7in. The ceiling of the former was supported by four columns, and the latter by sixteen columns. The statue of Minerva, 37ft. high, wrought by Phidias in ivory and gold, was placed within this temple.

The statues of the pediments were the only decorations which were very conspicuous, owing to their magnitude and position. An example may be seen in the figure Iris, which was from the eastern pediment of the Parthenon. This statue may be known by its upright commanding attitude, being headless, armless, and the foot broken off, and being entirely clothed with flowing drapery. The horses on the walls on one side of the Parthenon, painted with a blue background, but the figures left untouched, are the ornaments under the structure—an uninterrupted series of bas-reliefs. It occupied the upper part of the walls in the colonnade, and went entirely round the building. This frieze represented the sacred procession which took place at Athens every fifth year, in honour of Minerva, and was 524ft. in length. The horsemen represent Athenian citizens, who served in the cavalry. Some warriors are in chariots, others are leading in victims, with bearers of libatory vessels; trains of priestesses and their attendants follow; the whole conveying in solemn pomp to the Parthenon the statue of Minerva, which was to be suspended before the statue of Minerva.

The metopes represent the contest of the Centaurs and the Lapithæ. The Centaurs were fabulous beings, the body of a horse joined to the head and bust of a man. This court contains the Elgin marbles, so called from Lord Elgin, who brought them from Athens, and which are now deposited in the British Museum; they comprise thirteen of the metopes and fragments from the Parthenon, besides several other marbles, and amongst the rest the ancient sun-dial, which was at the theatre of Bacchus, during the time of Sophocles, Æschylus, and Euripides.

THE SCULPTURE IN THE CRYSTAL PALACE.

The first walk amongst the wonders of art here brought together is something overpowering. No matter whether, like the few, you may have idled away a golden autumn in the streets of ancient Rome, and grown familiar with all her wonders; or even wiled away your afternoons amongst the ruins of the Acropolis, dreaming of Asia and the days of Pericles,—or whether, like the multitude, you enter now for the first time a new world of beauty and grandeur, of sentiment and intellect—the effect of this Great Exhibition is the same—most astonishing—most interesting.

Though Rome keeps in her Monte Cavallo groups the only colossal testament left to give us faith in the now legendary Colossus of Rhodes and the Olympian Jupiter,—treasures in her Vatican the "Laocoon" and "Apollo," the "Torso" and the "Amazon;" and keeps in her jealous Campidoglio the "Gladiator," the "Venus," and the "Antinous,"—yet here you see them all. Florence, in the jewelled tribune of the Uffizii Palace, dotes upon her Medici Venus, her Faun, and her Wrestlers, yet here they are all in company with the renowned Niobe group. Naples with eager hand has stored up the precious relics of Herculæum; but here you may see them, and even to more advantage, in the very house they once occupied—so naturally—so beautifully; and here, too, is the magnificent Toro Farnese. France in her proud Louvre keeps ward over the art-trophies won by her valourous sons; she points in triumph to her "Pallas," and her "Gladiator," and her "Venus of Milo,"—and well she may! But here again Britannia mildly shows them all! Germany, so justly boasting of Munich—her art city—joins willingly with the best of her Glyptothek collection; her "Cincinnatus," the Ægina statues, the unrivalled Funerary Vase and Tripod, are all contributed; not to mention the many noble works of modern art, and the superb examples of the mediæval and renaissance periods. All the great cities of Europe are content to possess each its own few gems of art; but it was reserved for the English people to create an art-wonder of their own that shall exhaust the art-treasures of the world.

The official handbooks acknowledge the want of some few desirable works of antique art, and the confession, while it does honour to them, claims from us a just tribute to the surprising completeness of the collection. Already, in the short space of two years, have been brought together all the most celebrated sculptures that

exist, abounding in examples of every period and transition in art, and affording an illustrated text-book, "price one shilling," that in one week will teach more of the delightful subject of sculpture and art in general than all the volumes of Visconti, Winckelmann, and Clarac, could convey to one of their most determined plodders in ten years.

It would be premature to begin just at the threshold of the new temple, describing the beauties and the historical allusions of any of the statues; we must allow the first excitement to pass away before we indulge in this favourite pastime, and we shall be doing more service to the visitor just now by advising him what to stop at and admire.

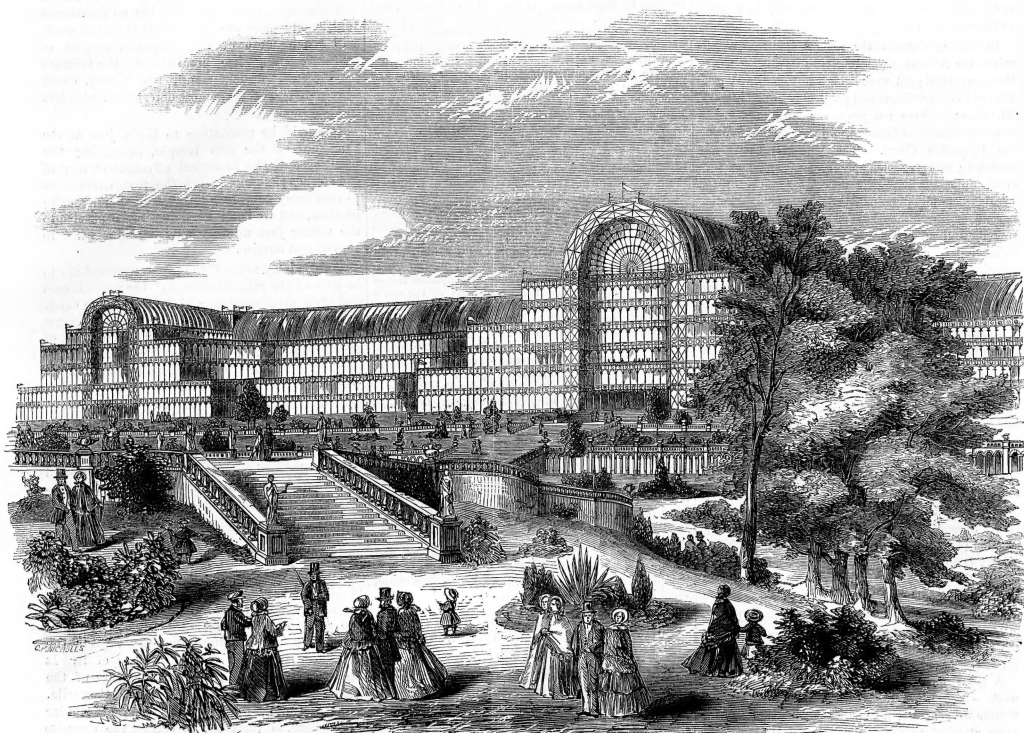
On the lofty arch of the great transept are to be noticed the colossal statues; the great horses and their giant masters will be the first to catch the eye. They were found in pieces amongst the ruins of ancient Rome, although the work of Greek artists, and they stand in their native marble, upon the Quirinal Hill at Rome. They guard here the graceful monument of Lyncrates, a tribute to a conqueror in the Olympic games, and one of the most beautiful of the small architectural objects that remain. It is painted and gilt according to Mr. O. Jones's opinions of ancient decoration, and his "Apology" should be read by all who wish to understand the subject of ancient colouring—they will be as much startled by the arguments and evidence in its favour, as by the shock to the properties of architecture hitherto so insisted upon.

The four statues at the angles are all worthy of their fame. The Farnese Hercules is the grandest colossal statue in the world. It made the name of its young sculptor, Glycon; and created such a sensation that the coins of the time were stamped with an image of it. It stood in the centre of the Gymnasium of the Romans in the time of the Emperor Caracalla. Its companion, the Farnese Flora, of similar dimensions, is intended to occupy the opposite corner, now filled by Marochetti's statue of Peel. The bronze statue at the garden end are noble works of the modern artist, San Giorgio, which exist at Turin before the gates of the King's Palace.

Around the sides of the transept will be noticed a very complete gallery of Canova's works, and some beautiful statues of the earlier French sculptors; the Milo, by Puget, is especially interesting amongst those. The Modern Sculpture Courts on each side the nave, the Italian and French on the garden side, and German and English on the other side, should be visited. Thorwaldsen, Schwanthaler, and Rauch, the greatest of the German sculptors, are especially well represented; and there are many fine bas-reliefs by Gibson. On the French side there are some lovely statues, mostly of the picturesque style, but very beautiful. The "Premier Berceau" (first cradle), by Debay, Eve, with the little twins, Cain and Abel, in her lap, is a wonderful conception, and admirably sculptured. No one, too, can pass by that charming, floating angel "Night," by Pollet. The Italians are not justly seen here, though the "Esmeralda" is an extremely pretty figure. The portrait statues of the French kings and the busts give great interest to this court, and will repay the walk before them towards the Gothic and Renaissance Court, where you must not forget to find out the *chef d'œuvre* of Benvenuto, the "Perseus," for the possession of which we have to thank the noble owner of Trentham.

The Greek Court is filled most admirably with the three finest Venuses in the world—one from the Louvre, the other, called "the Conquering Venus," from Naples, the third from our British Museum. They all represent the same ideal goddess, and thus placed enable us to compare these exquisite works to advantage. On each side of them stand the two most celebrated male figures of the gladiator type—the well-known Borghese statue and the Vatican Discobolus, or quoit-thrower, of which there is a repetition in the British Museum. Every other statue is of the highest style of Greek art. The Barbarini Faun, the Laocoon, are unrivalled masterpieces; and the Ariadne, once called the Cleopatra, on

* At present these are hidden by the temporary orchestra.



VIEW OF THE PALACE AND GROUNDS.

account of the snake round her arms, which comes from the statue gallery of the Vatican, is the finest draped figure in the world. In the Roman Court and vestibules we feel the want of the sublime ideal that presides over the Doric sanctum we have just left, but still one cannot help admiring a more human view of art in the Bacchuses and Venuses; and there is no lack of the grandeur of divinity in the noble Apollo Belvidere and the Diana. The painted vestibules are also extremely elegant and luxurious, and have the great advantage of possessing the best kind of light for the statues, which are here remarkably well seen. Suggesting a glance round the busts of the emperors and the Roman generals and poets, amongst which are many invaluable portraits and beautiful works of Roman art, we leave the visitor at the threshold of new beauties in the Alhambra, asking your company in a more deliberate and instructive visit on some future occasion.

ΓΕΡΜΑΝΟΙ.

THE CRYSTAL PALACE HANDBOOKS.

ACCORDING to promise, the Crystal Palace Company have faithfully published, or are on the eve of publishing, no less than eighteen Handbooks for the guidance of visitors through the various departments. The prices vary from three-pence to eighteen-pence—a difference we regard as very unsatisfactory, because very arbitrarily arranged, and perplexing to eager curiosity with a shallow purse. Every visitor must, of course, have his favourite court or division, and every one will therefore regard himself as either undervalued or wronged. The least attractive Handbook to the masses (the Industrial Directory) is sold at the lowest price; and that for which, in our opinion, there will be the most demand, inasmuch as it is that which will awaken every man's inquisitiveness (we mean the Handbook of the Portrait Gallery), is sold at the very highest. Nor is this our only complaint. Of as many of these Handbooks as

we have examined, the feature that most strikes the eye—the engravings—is disappointing almost to disgust. They are, as a rule, black, indistinct, and heavy; the illustrations of natural history are simply absurd; and many spots in the grounds are so represented as not to be recognised. The great literary merit promised, moreover, appears not beyond the Introductions; the body of the book is a catalogue—not always so lucid as our experience goes, yet one that will grow too soon out of date to justify the immense impression that is said to have been printed. Already an apologetic notice of disarrangement appears; but this was inevitable, and probably several editions must be gone through, and many years elapse, before the majority of the Handbooks can form perfectly safe guides. At present each must be considered a catalogue, rather than a class-book, and as designed for use only, not for criticism.

We have examined, however, with any attention, only three of this series, and of these only we must be understood to speak. These are the General Handbook, by S. Phillips; the Portrait Gallery, by the same author; and the Handbook to the Courts of Modern Sculpture, by Mrs. Jameson. The first mentioned might have been issued at a more popular price without injuring its utility as a Handbook, if much irrelevant matter, graceless puff, and inappropriate sketches (such as the Bay of Naples, Mount Vesuvius, and a mound of Nimroud, which, as an engraving, will rather startle Mr. Layard), as well as numerous views of "a nook" or "a cherry-tree," had been omitted. When its necessary character, and the fact of its third part being composed of advertisements, are considered, we think sixpence should have been its very highest charge.

The history of the Crystal Palace is clearly told in the Introduction; but we may venture further to condense it:—

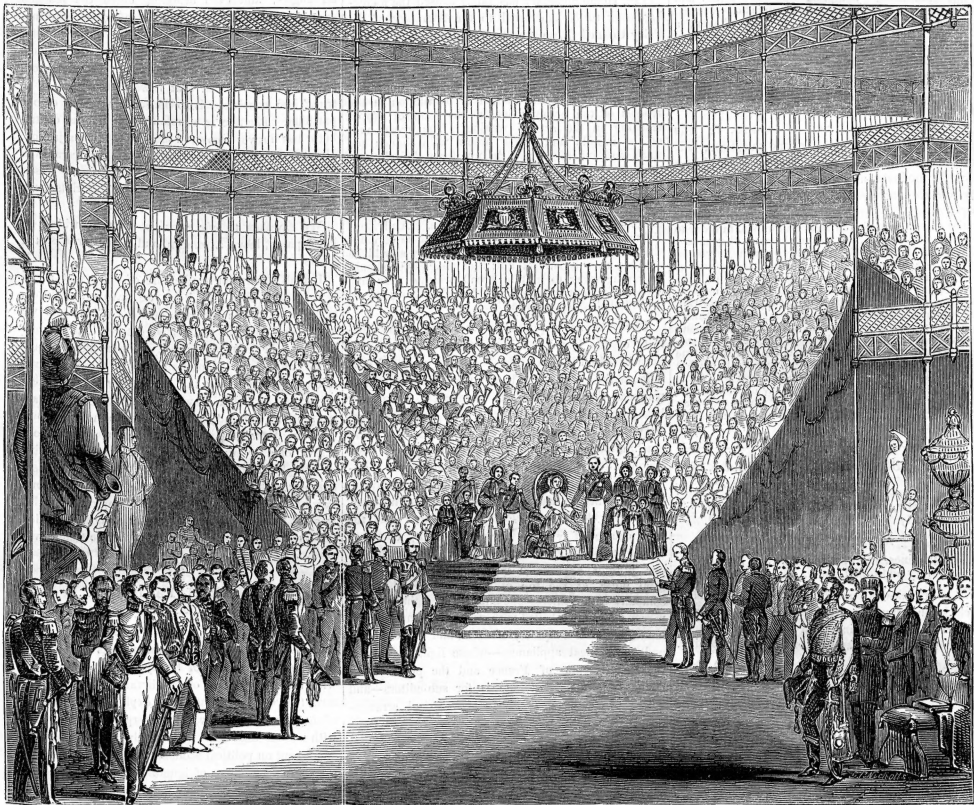
"A last public effort towards rescuing the Crystal Palace for its original site in Hyde Park, was made by Mr. Heywood in the House of Commons, on the 29th

April. But Government again declined the responsibility of purchasing the structure, and Mr. Heywood's motion was, by a large majority, lost.

"It was at this juncture that Mr. Leech (of the firm of Johnston, Farquhar, and Leech, solicitors), a private gentleman, conceived the idea of rescuing the edifice from destruction, and of rebuilding it on some appropriate spot, by the organization of a private company. On communicating this view to his partner, Mr. Farquhar, he received from him a ready and cordial approval. They then submitted their project to Mr. Francis Fuller, who, entering into their views, undertook and arranged, on their joint behalf, a conditional purchase from Messrs. Fox and Henderson, of the Palace as it stood. In the belief that a building so destined would, if erected on a metropolitan line of railway, greatly conduce to the interests of the line, and that communication by railway was essential for the conveyance thither of great masses from London, Mr. Farquhar next suggested to Mr. Leo Schuster, a director of the Brighton Railway, that a site for the new Palace should be selected on the Brighton line. Mr. Schuster, highly approving of the conception, obtained the hearty concurrence of Mr. Laing, the Chairman of the Brighton board, and of his brother directors, for aiding as far as possible in the prosecution of the work. And, accordingly, these five gentlemen, and their immediate friends, determined forthwith to complete the purchase of the building. On the 24th of May, 1852, the purchase-money was paid, and a few English gentlemen became the owners of the Crystal Palace of 1851.

"Having decided upon their general design, and upon the scale on which it should be executed, the directors next proceeded to select the officers to whom the carrying out of the work should be entrusted. Sir Joseph Paxton, the inventive architect of the great building in Hyde-park, was requested to accept the office of Director of the Winter Garden, Park, and Conservatory, an office of which the duties became subsequently much more onerous and extensive than the title implies. Mr. Owen Jones and Mr. Digby Wyatt, who had distinguished themselves by their labours in the old Crystal Palace, accepted the duties of Directors of the Fine Art Department, and of the decorations of the new structure. Mr. Charles Wyld, the engineer of the old building, filled the same office in the new one. Mr. Grove, the secretary of the Society of Arts, the parent institution of the Exhibition of 1851, was appointed secretary. Mr. Francis Fuller, a member of the Hyde-park Executive Committee, accepted the duties of managing director. Mr. Samuel Laing, M.P., the chairman of the Brighton Railway Company, became chairman also of the New Crystal Palace; and Messrs. Fox and Henderson undertook the re-erection of the building.

"With these arrangements, a company was formed, under the name of the Crystal Palace Company, and a prospectus issued announcing the proposed capital of £500,000, in 100,000 shares of £5 each. The following gentlemen constituted the Board of Directors, and they have continued in office up to the present time:—Samuel Laing, Esq., M.P., Chairman; Arthur Anderson, Esq.; E. S. P. Calvert, Esq.; T. N. Farquhar, Esq.; Charles



THE INAUGURAL CEREMONY—PRESENTATION OF THE ADDRESS.

Geach, Esq., M.P.; Charles, Lushington, Esq.; J. Scott Russell, Esq., F.R.S.; Francis Fuller, Esq., Managing Director.

"It will ever be mentioned to the credit of the English people, that within a fortnight after the issue of the Company's prospectus, the shares were taken up to an extent that gave the directors ample encouragement to proceed vigorously with their novel and gigantic undertaking."

"Shortly after the erection of the first column, Messrs. Owen Jones and Digby Wyatt were charged with a mission to the continent, in order to procure examples of the principal works of art in Europe."

The courtesy with which they were received, and the facilities afforded them, are history; some exceptions, however, are recorded, and among the rest some English authorities—the churchwardens of Beverley Minster. We hope every one of those ungracious gentlemen will read the reproach conveyed in this simple statement, and in the company among whom they are enrolled:—

"The chief exceptions to the general courtesy were at Rome, Padua, and Vienna. At the first-named city every arrangement had been made for procuring casts of the great Obelisk of the Lateran, the celebrated antique equestrian statue of Marcus Aurelius on the Capitol, the beautiful monuments by Andrea Sansovino in the church of S. M. del Popolo, the interesting bas-reliefs from the arch of Titus, and other works, when an order from the Papal Government forbade the copies to be taken; and, accordingly, for the present our collection is incomplete."

"At Padua contracts had been made for procuring that masterpiece of Renaissance art, the candelabrum of Riccio, the entire series of bronzes by Donatello, and several other important works in the church of St. Anthony; but, in spite of numerous appeals, aided by the influence of Cardinal Wiseman, the caputular authorities refused their consent."

"At Vienna agreements had been entered into for procuring a most important series of monuments from the church of St. Stephen, in that city; including the celebrated stone pulpit, and the monument of Frederic III. A contract had also been made for obtaining a cast of the grand bronze statue of Victory, at Brescia; but although the influence of Lord Malmesbury and Lord Westmoreland (our ambassador at Vienna) was most actively exerted, permission was absolutely refused by the

Austrian authorities in Lombardy, as well as in Vienna itself. Thus much it is necessary to state in order to justify the directors of the Crystal Palace in the eyes of the world for omissions in their collection which hitherto they have not had the power to make good. They are not without hope, however, that the mere announcement of these deficiencies will be sufficient to induce the several governments to take a kindly view of the requests that have been made to them, and participate in the satisfaction that follows every endeavour to advance human enjoyment."

"In England, wherever application has been made, permission—with one exception—has been immediately granted by the authorities, whether ecclesiastical or civil, to take casts of any monuments required. The one interesting exception deserves a special record. The churchwardens of Beverley Minster, Yorkshire, enjoy the privilege of being able to refuse a cast of the celebrated Percy shrine, the most complete example of purely English art in our country; and in spite of the protestations of the Archbishop of York, the Duke of Northumberland, Archdeacon Wilberforce, Sir Charles Barry, and others, half the churchwardens in question insist to this hour upon their right to have their enjoyment without molestation. The visitors to the Crystal Palace cannot therefore, as yet, see the Percy shrine."

Mrs. Jameson is, as usual, completely successful in her little contribution. She happily combines, here as elsewhere, the poet, the artist, and the litterateur. It is difficult to cull extracts from such a treatise. It is small, but not the less finished and beautiful; she explains the various terms used in sculpture; considers statuary as to its intellectual and material requirements—as distinguished from painting; as to size, material, and locality; and as divided into classical, sacred, antique, and modern. We must select the following:—

"Now it must be evident to those who use their reason in the observation of works of art that Sculpture, dealing with forms in solid material, must be very different from Painting, which describes with lines and colours on a flat surface; that the aims of each art are distinct; that each has its capabilities, its limits, and its laws, and that these being founded on natural laws cannot be infringed with impunity. Coleridge defined painting as 'a somewhat between a thought and a thing.' Sculpture is a thought and a thing. Painting is not what it seems;

sculpture is a reality; painting produces its effects to the eye by differences and varieties of colour, by gradations of distance, by multiplied figures. Where sculpture pretends to such manifestations (as in some of the mediæval and modern bas-reliefs) it is apt to wander beyond the legitimate bounds which truth and taste have assigned to it; and that which constitutes its essential excellence and real character is diminished in proportion as it assumes the powers, and proposes to itself the aims of painting, an art which works with different means, and has a far wider range of imitation and representation than that commanded by the art of sculpture."

"A man whose education and habits of life have never led him to form classical associations in art or in literature, says very naturally, 'I do not like your undraped gods and goddesses; I have no sympathies with them: what are Venus and Apollo to me? Why are we ever to be haunted with these symbols of a dead religion? Nature is not exhausted of her beauty. Life speaks to us through a thousand aspects. Choose me out of these infinite manifestations something I can recognise as truth, something I can feel and understand!'"

"The educated man, the classical scholar, replies, 'It is well—let us have truth in art by all means, but what is your truth, my friend, is not mine. A fact taken from the accidents of common life is not a truth of universal import, claiming to be worked out by head and hand with years of labour, fixed before us in enduring marble—in the immutable forms of sculpture. True, the gods of Hælia have paled before a diviner light; the great Pan is dead.' But we have all some abstract notions of power, beauty, love, joy, song, haunting our minds and illuminating the realities of life; and if it be the especial shall we find any more perfect and intelligible expression for them than the beautiful impersonations the Greeks have left us? It is not the sea-born Venus, but beauty and love—it is not the vine-crowned Bacchus, but joy and fertility—it is not Athena with thoughtful brows beneath her helmet, and ægis-guarded bosom, but womanhood armed in chastity and wisdom,—which stand before us; with these have we not sympathies strong and deep, and pure? When will the enchanting myth of Psyche—

"That latest born and loveliest vision far
Of all Olympus' faded hierarchy!"

ever grow old and out-worn to the fancy? not while we have souls to love, to suffer, to aspire! To an English farmer, a plough-boy in a smock-frock, guiding his team along the furrow, conveys the idea of agriculture. To the educated fancy all over the world the same idea is conveyed, in a more universal sense, by the maturing maternal Ceres, holding her wheat-sheaf. Which is the

more beautiful? Half a century ago the fashion was all in favour of paganism in sculpture; now the popular feeling runs so against it that it gives rise to the most obvious absurdities. Sculptors who have seized and worked out classical ideas are afraid to give them classical names; a figure of Orpheus is a 'A Violin Player'; a Cupid and Psyche become 'A Boy with a Butterfly'; Apollo, as the Shepherd, is 'A Boy at a Stile'; and instead of the 'Oread and Dryad diet,' or 'Naiad of the stream, we have 'Nymphs preparing to bathe,' and these without number, in different degrees of drapery. Surely we are in a pitiful condition as to education, if such subterfuges be necessary or acceptable!

Mrs. Jameson could not, of course, in this Handbook allude to the drapery question; but she feels, and has, elsewhere, spoken strongly on it—with modesty and decision, as became the lady and the author:—

"The Greeks and other great designers gave into this practice of representing the figure undraped, in order to show, in its full extent, the idea of character they meant to establish. If it was beauty; they show it to you in all the limbs; if strength, the same; and the agonies of the Laocoon are as discernible in his foot as in his face. This pure and naked nature speaks a universal language, which is understood and valued in all times and countries, even where the Grecian dress, language, and manners are neither regarded nor known. It is worth observing that many of the fair sex do sometimes betray themselves by their over-delicacy (which is the want of all true delicacy) in this respect. But I am ashamed to count such silly affectations; they are beneath men who have either head or heart—they are unworthy of women who have either education or simplicity of manners—they would disgrace even waiting-maids and sentimental man-milliners."

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TO EXHIBITORS AND OTHERS.

Designs of inventions, productions, and other articles, engraved in the first style, and inserted in the *Illustrated Crystal Palace Gazette*. For terms apply to the Publishers'.

New Works, Periodicals, Magazines, Music, &c., &c., intended for review, should be sent to the Editor, at the Publishers'.

TO CORRESPONDENTS.

We can best answer certain suggestions and inquiries by the following list of the engravings in former numbers:—

No. 1 contains: Sydenham Church; the Crystal Palace in Progress; Westrup's Flour-mill; Entrance to the Chagres;—No. 2, The Palace in November; Crystal Palace Railway; Borneo Girl; the Dome;—No. 3, The Paxton Tunnel; the Royal Visit; Bust of Pericles; Norman Door and Decorated Window;—No. 4, Bust of Phidias; View of the South Transept; the Queen's Hotel;—No. 5, Illustrations of Negative and Positive Photography; Karnak; a North Australian;—No. 6, Norman Doorway; Gothic Window; Leopard and Antelope; Bust of Signor Abbate; the Pompeian Atrium; Bust of Sophocles;—No. 7, The Apterix, and the Parrot; Greek Vestibule; the "Ball's-eye" Gallery; Facade of the Assyrian Court;—No. 8, Group of Indians and Lion; Penguin, Swift, Bat, and Flamingo; South-west View of Palace; Roman Facade;—No. 9, Ground-plan of Crystal Palace; Bust of Euripides; the Farnese Bull; Ghiberti Gates; Leopards Fighting; Crystal Palace Hotel; Pompeian Pattern;—No. 10, Carved Oak Doorway; from the Italian Court; Vestibule of the Roman Court; the Iguanodon.

"T. T."—Your contribution displays too much earnestness on the Sunday question.

"B. H."—Your verses have the merit of ingenuity and faithful description; but they have been found too long for an early insertion.

THE SHERIDAN PAPERS.—Some time ago it was rumoured that many manuscripts of value and interest left by Brinsley Sheridan were in course of preparation for publication. It received but little credit at the time, and had been forgotten until lately, when it has been more authoritatively revived. Among the dramas, sketches, &c., of which the papers consist, several pieces are attributed to Sheridan's brilliant son, Tom, whose reputation was, during his lifetime, only second to that of his illustrious father; but who, until now, was not supposed to have penned anything in support of his fame.

PALMERSTON ON POTHOOKS.

The Home Secretary has lately caused the following letter to be addressed to the Secretary of the Privy Council Committee on Education:—

"Sir,—I am directed by Viscount Palmerston to request that you will submit to the Committee of Council on Education, for their consideration, that one great fault in the system of instruction in the schools of the country lies in the want of proper teaching in the art of writing. The great bulk of the middle and lower orders write hands too small and indistinct, and do not form their letters; or they sometimes form them by alternate broad and fine strokes, which make the words difficult to read. The hand-writing which was generally practised in the early part and middle of the last century was far better than that now in common use. And Lord Palmerston would suggest that it would be very desirable that the attention of schoolmasters should be directed to this subject, and that their pupils should be taught rather to imitate broad printing than fine copperplate engraving.—I am, &c., H. WADDINGTON. Whitehall, May 24, 1854."

This letter has acquired almost the epistolary celebrity of the Durham missive. All the periodicals have seized on it as a social bonum, and recorded it as a journalistic protest. The age (by which, of course, we mean the press and the secretaries), is suffering both pecuniarily, and in eyesight, from a cæcographical aggression. A compositor is no longer a mere machine of nimble fingers; he is a man of keen vision and intense intuition, his suggestiveness is unbounded, his verbal resource that of a living lexicon, and acquaintance with style is his study and his compass. But the reader! For him no longer exist the easy course of yore—nor the running comment—nor the off-hand criticism. The reader of our present experience is one that liveth, apace from noise, at the top of the house—who hath company with a microscope and strong lights—whose pigeon-holes are labelled with geological and mineral names—who is a mystery of dates, and technicalities, and mechanical appliances—whose light reading is the departments of France and the provinces of China—whose deepest lies in for sub-editors—and whose proudest taste lies in alphabetical arrangement.

Truly, as Lord Palmerston implies, bad handwriting is an idiosyncrasy of the age. There is no end to the annoyance that with authors is self-imposed, and with printers unmerited. Eminent writers have before now driven an establishment of compositors to the verge of a strike, and refused to relent. A great historian (no less a one than Sharon Turner) had the habit of writing his worst on the most wretched paper within his reach, and always handed in his manuscript on innumerable little scraps, and falsely numbered—a labyrinth of interlinear difficulties, and with (the horror of printers) *writing on the backs*. The compositors raised a subscription, purchased some excellent large-sized paper, and, a little after the commencement of his great work, sent it to him, with a respectful request that he would use it. But he wouldn't! The good provision was laid by, and the scraps still flowed into the office, smaller and more intricate as his work proceeded and his stock decreased. The economy, which was his self-congratulation, cost the health and the time of reader and printer, and resulted in endless corrections on his own part, and the doubling of the publisher's bill. The table teaches (as will another after it) that one main cause of cramped and illegible writing is the use of too small sheets. Having little space, there is a natural desire both to curtail the matter and shivel up the handwriting; and when the inevitable interlinings are inserted, they suffer the same disadvantages in a redoubled degree. Thus we have formed for our contributors a simple maxim—Scraps are the bane both of style and penmanship.

But we have another example, which will come more home to "our own correspondents." A writer in this journal (and a valued one) makes use of about half-a-dozen distinct sizes of type paper for a single article. Interlinear supplements are the necessary consequence; and typographical transposition and general confusion are our puzzle and his punishment. Now, our correspondent had inserted in his usual packet a scrap of eloquence about three inches square, with nothing to indicate its position or character. As its very preponderance of mysterious marks intended for our guidance, and its linear mazes and endless carats, signified that our friend had bestowed many pains on it, that it was his choice morsel, and that he wouldn't for the world have anything altered

on conjecture, we applied ourselves with much diligence to its unravelling. But after examining it at all angles, and even bringing down the reader's apparatus especially to bear on it, after encountering, in whatever direction we perused, the most startling phraseology that were simple facts, and the wildest platitudes where there existed only earnest Saxon, we reluctantly decreed that it was "too good to be true," and consigned it to the seventh pocket of our portfolio. The tale is simple enough, but our contributor has not yet recovered the shock of that rejection. He repeatedly assures us that there was no paragraph he would not rather have resigned; but the lesson was salutary, and since then his manuscripts have displayed a very marked improvement.

We say then to our contributors, write widely on large paper, leave a margin, and never write on the backs.

But all this is but one feature of that great social retrogression, that bad habit we have all acquired, that has met with official censure. What shall we say of unintelligible wills, of signatures that provoke law-suits, of Post-offices full of marvellous super-scriptions, of the proportion of our three hundred millions yearly letters that would defy the deejphering experience of a Rawlinson? What of pregnant instructions misread, or of diplomatic notes thrown aside in despair, of desperate signatures affixed to a scrawl of a treaty? In fact, our Smarts and other calligraphical wonders have before them an alarmingly extensive field of reform; and our active Home Secretary has set a laudable example of reproaching what was not long ago an eccentricity or a mark of genius, but is now a worse domestic nuisance than even smoke.

INDUSTRIAL PATHOLOGY.

At the last meeting of the Society of Arts an interesting lecture was delivered on this subject—defined as "the science of bodily sufferings connected with the carrying on of handicraftwork." The lecturer (Dr. Chambers) began by explaining the reasons of the greater mortality among corporal as compared with mental labourers. He first dwelt upon the duty incumbent on political economists of pointing out and remedying the effects of ignorance, poverty, or political insignificance on the classes most subject to such physical evil:—

"But there was also a class of causes arising out of the nature of various descriptions of bodily exposure and exertion;—pain, sickness, and death, accrued from some things necessarily part of the work, without doing which the man could not be industrious at his trade. Here lay the field for industrial pathology. Reference was made to coal-whipping as at present practised, which was considered to be the most wasteful, unscientific, and pernicious exposure of human muscle ever devised. The labourers engaged in this employment had to jump up a foot or two, and throw their whole weight on to a rope, for ten or twelve hours a day. The consequence of this was, that the fibres of the heart were over-strained with these continual jerks, and the organ became diseased. Again, painters were liable to colic and palsy; the use of white lead, though white zinc and other substitutes might be found which had not the same pernicious influence. Tailors sat all day in a confined atmosphere, with the legs crossed and the spine bowed, so that neither ribs nor the digestive organs had room to act. The consequence of course was, that the stomach and bowels became disordered, the spine twisted, the gait shambling, and the power of taking the dust of the workshop to health was lost. Shoemakers and bootmakers suffered equally from a constrained position, and also from the pressure of the last against the stomach; and a patient of his at the present moment had a hollow big enough to put one's fist into, from the pressure inwards of the breast-bone by the foot-tree. Lookings-glass makers and water-glass makers were constantly in hospitals for mercurial paralysis; washerwomen suffered from varicose veins, and other mechanical disorders arising from the standing posture.

"Now, it was the business of industrial pathology to discover whether a tale might not be contrived at which the tailor could work without injury to his health; a new sort of boot-tree which would not drive its tap-roots into people's lungs; some other modes of gilding and silversmithing; and also a chair in which a washerwoman might sit at her work—or, better still, some piece of mechanism which would accomplish the same object equally well, so that it might be worn out instead of mutilated. The noxious fumes emitted in the manufacture of lucifer matches rotted men's jaws; and the author exhibited a rotten jaw-bone of this description, which had been taken from a patient by Mr. Simon. Now, all these were a few familiar illustrations of what Industrial Pathology really meant, and the evils the science had to remedy. In conclusion, the author discussed the mode which the Council of the Society of Arts intend to adopt in carrying out the inquiry they have instituted on this important

social question. They proposed, in the first place, to have annual exhibitions of contrivances and appliances for making the practice of handicrafts more healthy. That for the present year was 'Injuries to the Eyes,' and already many valuable answers had been received to their circular, and he hoped many more would be shortly received."

A second paper was read, "On the Pathology of Miners," by Mr. Herbert Mackworth.

In this paper the author stated that "at least one out of every eight colliers met with a violent death; and that out of 250,000 colliers now at work in Great Britain, 30,000 were certain to be killed, unless the present system of working were materially altered. The ratio of death by accidents in Great Britain per 1,000 colliers was 4.5 per annum; in Lancashire it amounted to 5.2; and in Staffordshire he believed to even more. In the coal-mines of Belgium the deaths only amounted to 2.8; in Russia, to 1.6 per annum. From information he had access to, he thought there was every probability that the lives of miners in the majority of coal-mines, in the iron, tin, copper, and lead mines, were shortened from twelve to fifteen years on an average, by causes which were, in a very great measure, removable. In other words, the lives of 300,000 were shortened by one-third. In some mines, where the ventilation had been improved, the men acknowledged they could do one-fourth more work. As an instance, he mentioned that at the United Mines in Cornwall last year there were three sets of men driving a level at a cost of £17 a fathom; the temperature was 105 degrees, and the men changed every five minutes. At the request of Mr. Williams, M.P., he visited the mines, and pointed out how a quantity of air might be introduced sufficient to reduce the temperature to 70 degrees or less. His suggestions had been adopted, and the temperature had been since reduced to 73 degrees, and the level was costing £5 per fathom instead of £17."

Many more such illustrations were given in the discussion that followed.

Exhibitions and Entertainments.

THE NATIONAL INSTITUTION OF FINE ARTS.

THIS exhibition has been for some time open at the Portland Gallery, opposite the Polytechnic. It, we think, the largest and best collection of pictures the society has yet offered to the public, and is at least as well worth a visit as on any former year. The most remarkable contribution is certainly that of Miss Anna Mary Howitt,—"Goethe's Margaret Returning from the Fountain." As a first production, it gives promise of rare distinction, and marks an important accession to the ranks of the Pre-Raphaelites. Of that school we have another and less pleasing, though striking, example, in Mr. H. S. Mark's "Hamlet, Horatio, and Osric." The President, Mr. R. S. Lauder, exhibits the "Portrait of a Lady," whose face we admire less than her dress; and from another picture, by the same artist—"the Lady of Shalott," we experience like disappointment; a triumph of colour is obtained at the expense of human expression. The Williams are in full strength, and produce among them about thirty-five pieces. There are among these a few excellent works, such as the "Gipsy Home," but on the whole these contributions are fearfully monotonous. Mr. Eckford Lauder has several pictures, the most ambitious of which—"The Ten Virgins"—suffers by comparison with its less pretentious neighbour—"The Babes in the Wood," by F. Underhill. The sketch of a Scottish Burn, also by Mr. E. Lauder, is so much more pleasing than any of his great pictures, that one wishes he painted nothing but landscapes. Mr. M'In's attempt to render "The Fiery Cross" can hardly be pronounced a success; for though the principal figure is really effective, and has some remarkable traits, the subordinate fall below the required expression. Not so with Mr. Glass's "Flight of Mary Stuart from Lochleven;" the fugitive beauty and her anxious conductor, the horses splashing through the flood, the moonlight fading in the dawn, with other accessories, are all admirably represented. Mr. Glass, however, has his effects by heart; his moonlit water with figures riding through, is produced on these walls year after year. A smaller but very meritorious piece is Mr. Wylie's torch-light scene of "Old Antwerp—Gateway of the Inquisition." Mr. T. Earl has several pictures of dogs, in which he is, as usual, admirable. We have not yet recalled all the pieces that we observed with pleasure, but can only further call attention to Miss Macerone's water-colour sketches of Westminster Abbey; and Mr. Boyce's, of views in Devonshire,

ALBERT SMITH'S MONT BLANC.

LONDONERS and Parisians have added nearly 800 to the number of ascents of Mont Blanc. With the surest of guides, and in the finest of weather, with no wills previously made, no passports but Mr. Smith's sign-manual, no avalanches to avoid nor fissures to peer tremblingly over, in less than three hours we achieve one of the most insecure and the most often disappointed of adventures. After pleasure, and yet subject to none of the danger, we lose nothing of the attractive excitement which belongs to it. Mr. Albert Smith is indeed a wonderful artist in constructing panoramas. We find ourselves at the commencement in the Bernese Oberland; by boat and rail and diligence we travel through scenery from the pencil of Beverley of the Fairy Lyceum, we stay at every hotel, we try the various wines, we meet many strange fellow-travellers and enjoy much pleasant chit-chat, we sing songs for mutual amusement, and indulge in historic retrospect and conjecture, until at length, having arrived at Chamouni, and shaken hands with our ichthyological, ornithological, and musical companions, and braced ourselves up for the grand ascent, we are worked into a most implicit credit of the reality of the adventure; we involuntarily press our lips in resolution at the *aiguille du midi*, and button another button on the Grand Plateau. We look up often and despairingly at the endless peaks beyond us, and often more hopefully on the distance we have left behind; and we lie down, thinking of the morrow, on the floor of the solitary midway cabin, or gaze regretfully through its two little windows down the precipice and over the moonlit snow upon the quiet little spot so far beneath. But we are rewarded by feeling a real appetite at meal-time, by at length looking down in the pride of triumph on the vastest scene in Europe; by anticipating the congratulation of our friends; by connecting the tale we shall have to tell when we get home to Clapham; and, lastly, by awaking laughingly from our half-dream, with a valuable increase to our geographical store, and to our acquaintance with the beautiful and with human nature, and, most important of all, with a thorough relish for a visual education, and an appreciation of its vast utility.

Mr. Albert Smith has developed to the utmost the capabilities of this popular species of entertainment; his unparalleled success is among the signs of the age; and his lecture and canvass will dwell in many memories as among the most treasured of their travels.

THE ROYAL ITALIAN OPERA has produced no novelty during the past week. The farewell appearances of Madame Grisi continue to attract crowded audiences, although some little disappointment has been experienced by the indisposition of Mario. The revival of the *Prophète*, with Madame Viardot in the Role of Fides, has been productive of the greatest satisfaction to the subscribers and the public. The personation of this character by the sister of Malibran is, perhaps, the finest thing on the lyric stage; displaying a knowledge of the human heart, and the unbounded power of the maternal feeling, worthy of the best performers that have ever appeared even on the English stage. Signor Tambrlik has replaced Mario in the character of Jean; what is wanting in finish and sweetness is well made amends for by the vigour of Signor Tambrlik's style and his subtlety of conception. In the grand scene immediately following the coronation, he worthily divided the honours with Madame Viardot. Altogether, the performance of this opera is, perhaps, as complete and as near perfection in every part, from the principal singers to the veriest skating supernumeraries, as can well be expected.

DRURY LANE.—On Wednesday last the directors afforded the public an opportunity of hearing the "Seraglio"—or more properly speaking the "Belmonte und Constanze"—of Mozart, which has not been heard in England for more than twenty years. This opera was written by Mozart in September, 1781, and was composed at the suggestion of the Emperor Joseph the Second. It was not, however, produced publicly until the 12th July, 1782; when it met with immense success. The want of interest in the story has militated greatly against the popularity of the work; but performed as it is at Drury-lane at present, it will be certain to have an immense run. The parts of Constanze and Blonde were performed by Madame Rudersdorff and Madlle. Agnes Bury, most effectively; the latter lady in particular displaying a compass and flexibility of voice that prove her to be one of the few

who would be able to attack the music of the Queen of Night. The great feature of the performance, however, was the "Osmin" of Herr Formes, in which he displayed comic powers of no mean order. His assumption of drunkenness was ludicrously true, and convulsed the audience, who loudly applauded the great German basso. The beautiful melodies of Mozart were neatly rendered by the band and all the performers. The production of this work is highly creditable to the management.

HAYMARKET.—The new drama of the "Knights of the Round Table" continues to attract crowded audiences.

LYCEUM.—We observe that Madame Vestris is announced to appear in a new piece, which we shall notice more particularly next week.

KAHN'S ANATOMICAL MUSEUM, 232, PICCADILLY.—This collection is invaluable for medical students, and is to all more or less interesting. The specimens most likely to attract the general public are those exemplifying the growth and development of the human figure; everyday diseases, their cause and treatment; the affections and wonders of the eye and the ear, which are here variously represented, and on an immense scale; the evils of tight-lacing exemplified and contrasted with the frames that "sink and swell as heaven pleases;" celebrated deformities, as the horn and the snout, and the stages of criminal development from the pitiable idiocy of a Jane Flemming and the savagery of a South-sea islander, to the perfect organs of a Newton or a Wellington. The terrible accidents, the surgical instruments and their application, will be, of course, of great use in the instruction of the young faculty, the more so as every example is assured to be from the life; this is confirmed by the pain, anxiety, insensibility, or restoration which is infused into the waxen faces. The exhibition is open to ladies alone on Wednesdays and Fridays, from two to five o'clock. At other times they are not admitted. Popular explanatory lectures are delivered four times daily, upon such general points of physiology as may be of practical utility.

VARIOUS ENTERTAINMENTS.—For the benefit of holiday-makers, and especially of country visitors to the Crystal Palace, we attach a list of the names, hours, and prices, of the most interesting "sights" now open: we will give detailed notices as opportunity serves. The five picture-galleries—the Royal Academy, Trafalgar-square, the British Institution, the Gallery of German Art, the Exhibition of Modern French Painters, the two Societies of Painters in Water Colours—are open all day, at the usual shilling. St. Martin's Hall, now the most attractive concert-room, commences at 8 p.m.—1s. to 5s. Kahn's Anatomical Museum (1s.), 232, Piccadilly, is open all day and every day, except Wednesday and Friday, from 2 to 5 o'clock—the time set apart for ladies. Albert Smith's Mont Blanc, at the Egyptian Hall, after 720 performances, is still flourishing; it is shown daily at 3 and 8 o'clock—prices, from one to three shillings. Diorama of Constantinople is to be seen at the same place, and on the same conditions. Woodin's Carpet-bag and Sketch-book, 69, Quadrant, begins at 8 p.m.—prices from one to four shillings. Madame Tussaud's Wax-work Exhibition, in Baker-street (one shilling) has been increased by several timely additions. The Zoological Gardens, Regent's Park, are at half-price (sixpence) every Monday. The chief attractions there appear to be the ant-eater, the vivarium, and two young lion cubs born in the establishment. On Whit Monday 21,000 persons visited this favourite resort. The Globe, in Leicester-square, has received several interesting additions; among the rest a small room fitted up as a tent in the Arctic regions, and containing specimens of the clothing, utensils, animals, &c., of that climate. The Panopticon, with its famous organ, Saracenic Halls, engine models, and beautiful fountain, 97 feet high, is in the same locality. They are both always open, at one shilling entrance.

EDUCATIONAL INSTITUTE, ALDERSGATE-STREET.—This new and rising institution closed its spring quarter by a very delightful and amusing entertainment, George Grossmith, Esq., in the chair. Mr. G. Cooper and Miss Friedel sang several popular songs in the course of the evening; and the elocution class of this institution were assisted by several members of the Jerrold Dramatic Club. We are happy to learn that this society commences the present quarter under favourable auspices.

SIMILITUDE OF AN INDIAN TEMPLE TO THAT OF JERUSALEM.—A missionary who lately visited the great heathen temple at Conjeeveram thus writes of the similitude in structure and rites to the ancient Jewish temple:—"The fact is unquestionable," he says, "that there is a striking resemblance between the arrangements here and those of the ancient Jewish temple: first we entered the outer court, then the court of the people, and then the holy place, raised considerably above a splendidly paved outer court, within which, as if in awful mockery of the ancient dwelling-place of Jehovah, was the holy of holies. At the entrance of the holy place we were suddenly stopped, and told we could go no further; the opening was nearly as large as the first gateway we had entered; we got in a few yards, and stood on some steps which led up to the raised court within. That scene made an impression never to be effaced."—*Jewish Chronicle*.

Literature.

THE LOVES OF AN APOTHECARY.

The Loves of an Apothecary.—The Shining Ladder. London: Clarke, Beeton, and Co.

THIS is one of some half-dozen novellettes whose acquaintance we first made in a magazine, and are happy to meet again in a form that admits of permanent friendship. For several of these, we are indebted to *Blackwood*—for that named above, to *Tait*. We read it on its first appearance, some time since, and though retaining a vivid recollection of certain passages, and, indeed, of the general style, had quite forgotten the story. This circumstance is sufficiently indicative of the character of the book—of its merits and demerits. Had the writer's constructive skill been greater, his felicities of style would not have been left to the appreciation of a few; and had his manner been no better than his invention, the thing would have swiftly gone down to utter forgetfulness.

The apothecary is John Godwin—an orphan lad, inheriting from his mother thought and sensibility; and from Christ's Hospital the manly strength that can alone prevent those womanly endowments from proving "a heritage of woe." On emerging from apprenticeship, he sets up as a dispenser of drugs near Doctors' Commons; and in due time is the bridegroom of Sybilla Lee. Sitting at his bachelor hearth, for the last time—of course, in bachelor fashion, harmlessly selfish, elbows on knees and feet on hobs—he thinks, and thinks; and this is the form that rises in his smoke wreathes:—

"A beautiful young face, lit up with gold-brown eyes, and shaded with gold-brown hair, came and went, and faded and grew plain, in an odd fragmentary way. It was the countenance of a youthful woman, whose name, had she been Indian, would have been New Morning. And now a mazy cut dropping over his shoulder, as they bend their heads together to read from one book; and now her eyes, filled with a sudden illumination of love and mirth, railing at him; and now her lips (they had ripened for him) closed in silent reproach, or half-parted and half-pouted, to receive his kisses—alone filled the entire picture. In vain he endeavoured to bring steadily before his eyes the integrate sweetness of that face, where a morning radiance rested all day long. Once and again, indeed, he seemed almost to accomplish his desire; and then he gazed shyly at the portrait looming hazily before his vision, lest, by gazing too earnestly he might break and disperse it. And so it happened. In a moment the features were all rubbed out; again only a curl dropped over his shoulder, or two eyes smiled up to him with various, fitful, but well-remembered meaning, out of blank darkness.

"With equal indistinctness, in equal confusion, the remembrance of past scenes, and groupings, and events, where still the odd fate case looked grave or gay, rose up like spectres, and like spectres passed through the dreamer's mind. Meeting and parting the last and first—the shadows of summer lanes, and the shadows of winter hearths—morning and evening—hope, love, fear—all rendered up their souvenirs in set chronological order, and regardless of the unities of the drama to which they belonged."

An odd gabled house, out Finchley or Barnet way, some ten miles from Doctors' Commons—such a house as catches the eye of the by-passer, and lingers in his memory—was, however, the chief scene of the apothecary's wedding-eve reminiscences. A snug old house, stuck full of square, dull-eyed casements, it was, nursed and shaded, in its declining age, in shrubby lawns and flower-beds—in rows of elm and straggling sycamore—in fragrant lilac, and the golden abundance of laburnum trees. House and garden, it was a veritable place of leaves." It was at a western window of this umbrageous cottage that Godwin espied every summer Sunday morning the little brown-eyed Flora bashfully intent upon her flowers. But he had quarrelled with Flora, and she with him, and he had taken to worship in her place a Juno—cold and stately. It must be because he finds the substitution unsatisfactory, that he suddenly "puffs away his conscience and his cigar together." But the wedding morning comes—none the less for his untimely dissatisfaction; which, indeed, vanishes in the presence of "the handsomest girl in England." One of the humbler helpers on the occasion was Mrs. Finch:—

"She was the charwoman; had come to help; and seemed to consider it one point of her duty, whatever else were left undone, to express in her countenance what her experience of marital life had been. The duty was light; for as it was generally known wherever Mrs. Finch appeared that her husband was in the habit of chastising her with a boot-jack, it was only necessary to shake her head and sigh now and then, to express her opinion that a boot-jack of one kind or other impended over the head of every mortal bride. Mrs. Finch, however, was a person to whom trouble was so natural and

the rule, that her experience went for nothing. The commoner accidents of life put off their accidental character in her case, and came in and out with as little remark as if they belonged to the family—which they did, in fact. If in the course of any week Johnny did not fall down an area, or omitted to be taken to the station-house for breaking windows, Billy was pretty sure to take the measles, or something of that sort;—the chimney to catch fire, or Sarah Jane to lose herself for a day or two, to be restored in tears by the police. If it rained, Mrs. Finch's clogs were broken; or, if it didn't, Gracious knew how soon it would! But however commonplaces might shine upon her in a general way, Fortune had always a *denier resort* against the broker's man, and a few weeks' rent to make up. Mrs. Finch has had the task of making up a few weeks' rent before her ever since Finch first hung up his boot-jack beside her candle-box, and has not accomplished it yet. The broker's man has been hanging round the corner for the same duration of time; and there he hangs to this day, with a blade of hay round his teeth, to assert (against appearances) his real distinction from the carnyvay. Four Mrs. Finch's a thousand such as she grow leavened by the multiplicity of very small and very real troubles, and their experience also goes for nothing."

Godwin's married felicity is of the briefest. Sybilla has a temper—and a little bird, much beloved by her spouse as Jessy's gift, becomes its victim. She has, too, an old rejected lover; and the prospect of his return from India, a military hero and humble suitor, excites silly thoughts that soon become wicked. Captain Hope's indifference at the discovery of her marriage, galls her more than her husband's poverty and icy anger. It is not easy sentimentally to express, without seeming to outrage probability, the consummation at which, as reached in company with the author, we are shocked, but not surprised. Years of separation ensue—years of restless wandering for Godwin, of purgatorial penitence for Sybilla, of self-denying love and mediation on the part of Jessy. Once more we find the apothecary in England—but at Dulwich instead of Doctors' Commons:—

"Five years had made a change both in him and his accessories. He was hardly the same man, and the apartment in which he now lived alone, as solitary as the celebrated monarch of all he surveyed, bore little of the simple character of the home in which he had been married with an eye to coyness and the honeymoon. The chamber in which the ex-apothecary sat so early in the morning was a work-a-day library, liberally and usefully furnished for three-fourths of it, and for the rest with a few choice and richly. The novel volumes that panelled the walls were evidently not "Household regiments," but books of the line—troops meant for active service, and pretty well kept at it, standing vigilantly to their arms for the most part, though here and there out, fresh from the field, reclined in soldierly slumber. The broad walnut-wood table was strewn with sheets of paper, a few written on and looking wealthy and profound, others virgin and barren, but, in their breadth and extent, not without hope, as it appeared; while more than one fatigued pen lay dissolutely about, with rumpled feather and splayed nib, and looking altogether very reckless and disgusted. Still, scattered up and down the room were signs of a luxury for which few fresh eyes gave the apothecary either credit or discredit. There were things in bronze and marble, and barbaric splendour and savage rudeness, strewn up and down negligently; ottomans and couches, marguerites, vases and censurs which, absolutely looked to be something set fluming—such things as these were heaped rather than disposed in the library, which looked rather like a curiosity-shop than otherwise.

"Evidently, no woman had to do with furnishing that room; but a half-opened door displayed another, which presented quite a different spectacle. The room was the very epitome of elegance of which women are alone capable. In the very fall and fold of the curtains nestled comfort inexpressibly winning; the little Dresden figures on the mantel-piece suggested those virtues that warn themselves in the ingle-nooks of heart and home. There was a harp of a simple shape in one corner; and though Godwin knew nothing of harp-playing, when he touched its strings ever so clumsily he knew what it meant. One white figure, retiring and placid, on a bracket, was Eve, the mother of men; another represented the mother of the Saviour of men; and every appointment, in fact, spoke this secret into the stranger's ear, that in this way strove a woman to keep her beloved from the world, in this way endeavoured to keep him in heart against the temptations of reckless and despairing indifference."

There is some unnecessary tardiness in the despatch of Sybilla to heaven, and the full restoration of Flora to her proper throne; which—as also the intrusions of a supernatural mechanism, not patent to the common faith—may excite the discontent of the ordinary novel-reader. But by all who delight in the vivid illustration of mental history, on a rich background of natural and social description, and by a pen whose quaintness and levities only relieve, because equally unaffected, with its brilliance and power,—this little book will be highly prized.

The Shining Ladder is the narrative of an incident arising out of what we may call the horribly-beautiful hallucination of a madman. Like the much longer story to which it is appended, it is told with an exquisite adaptation of style to the subject.

The Great Highway. By T. W. FULFOM. 3 Vols. Second Edition. Longman & Co.

FICTION, as the Italian poet tells us, is used by some writers to render disagreeable but wholesome truth palatable. Great abuses and great evils have been remedied by the impulse given to public feeling by a well-told tale. We identify ourselves with an imaginary individual, are touched by the account of his sufferings, or roused to indignation by the record of his wrongs; when we perhaps would have remained unmoved by a detailed and matter-of-fact account of the evil system of which the hero of the tale is made the victim. The abuses in prison discipline—the evils in the administration of the poor laws—the starving and ill-treatment of wretched children in some cheap boarding-schools—the pitiable condition of the "Hands" in our manufacturing towns—are subjects which the greatest of our writers have arrayed in fiction, in order to attract the attention of the many, whose sympathies must be excited before their judgment can be awakened. And so it has always been: the few think for the multitude, and the pen of the man of genius is the agent by which the Augean stable of our social evils is cleansed.

Mr. Fulfom, in writing "The Great Highway," seems to have had three objects in view—an exposition of the evils of Mormonism, an wholesome admonition on the immorality of our second and third-rate novels, and a desire to awaken public sympathy for sorrows yet untold—the ill-paid labours and over-worked energies of magazine writers.

The first of these evils, though the greatest, is one with which we decline to deal at present, and refer our readers to the pages of Mr. Fulfom's book for a picture of some of the dire effects of Mormon teaching. As to the story, the plot is simple; the conduct of the piece, so to speak, is moral. Those who open a novel in the hope of "getting-up" an unhealthy excitement by a perusal of the conflict of strong passions, awakened by a succession of unhalloved loves, will be disappointed in this tale. Such pandering to the darker feelings of our nature is one of those crimes against which Mr. Fulfom rails. We have always considered that wisdom doubtful which unveils crime as a warning to virtue. We cannot see the utility of making a portraiture of the most unholy vices, and never will we believe that knowledge so acquired could be a guard to innocence. It is vain to tell us that such scenes offer a true picture of society; we repeat that the revelation ought not to be made. It is not necessary to pass a night in a charnel-house, to be persuaded of its hideousness. If these crimes exist, they ought to be bound in "the dark chain of silence." We are not to seek all truth, but only that which is necessary. No man is justified in unlocking Pandora's box.

The aim of Mr. Fulfom's book, which we very much commend, has again carried us away from the story. The hero, Ernest Glynn, having been disordered by an uncle on whom he was dependent, experiences many vicissitudes of fortune. He travels to America, where he visits the Mormon city, and finds some of his old acquaintances amongst the members of Joe Smith's congregation. He returns to London, and in the character of a writer for periodicals, makes a powerful appeal to the feelings of many. Mr. Fulfom is quite at home in his subject. Ernest, after some time, becomes editor and manager of a magazine. Here he is over-worked and underpaid. His health fails; he still works on, when the proprietors of the magazine, finding that the circulation had increased through the labours of Ernest, profit of the moment to sell the entire concern. Unthanked for the services he had rendered his employers, Ernest is again thrown on the world, when he hears of a gentleman who has returned from his travels, and who wishes to have his manuscripts arranged, which means, re-written. To those who have stepped behind the scenes at a publisher's, the character of Mr. Lucius Septimus Greenfield must be very amusing. He is one of those literary lynxes that feed upon the brains of others; one of those men whose name appears upon the title-page of a book, of whose contents they are wholly igno-

rant. Ernest looks through Mr. Lucius Septimus Greenfield's papers, and finds such passages as the following:—

"Pompey's pillar! What a sell! Name of Jones wrote. Wrote 'ass' underneath, and then cut in my own name in beastly loud letters."

"Thebes, another beastly sell. Old brick and stones—mason's yard. Looked in Warburton—humb about antiquities. Had lunch, and voted Thebes an awful, beastly sell."

This is a specimen of Mr. Lucius Septimus Greenfield's writing, and it must be confessed that such papers wanted an editor.

Mr. Shakespeare Parkyns, who writes reviews "to order," is an excellent specimen of a hiring critic. He pronounces dictatorially upon books that he has never read, and frowns down the admirers of such men as Wordsworth. A lady inquires whether, in cutting up a book, he feels no twinges of compassion. Mr. Shakespeare Parkyns scoffs at the idea, and declares that when he takes up his pen "I am no longer Shakespeare Parkyns. I am no longer human. I become an ogre, a ghoul."

We think "The Great Highway" will add to the reputation which Mr. Fulham has acquired as author of "The Marvels of Science."

Foreign Industry and Art.

PREPARATIONS FOR THE PARIS EXHIBITION.—A preliminary meeting of the silk-trade of London was held on Saturday last, in Spital-square, to consider the proper representation of its productions at the Paris Exhibition, when it was resolved to ask the Board of Trade department of Science and Art to summon a general meeting of the silk-trade, for the purpose of organizing the requisite measures to represent completely the silk manufactures of the metropolis at the Universal Exhibition of 1855.

DR. WAAGEN.—We last week inserted a paragraph to the effect that, at the special instance of Prince Albert, the Director of the Berlin Museum, Dr. Waagen, was about to visit this country with a view to his appointment as Director of our National Gallery. It appears, however, that Dr. Waagen is not in England at the instance of Prince Albert at all. He is here by the necessities of a literary design, and at the invitation of private friends. Dr. Waagen, we are assured, has no intention to resign his post in Berlin, and, therefore, has no idea of succeeding to the directorship of the National Gallery.

ENGLISH IN PARIS.—The alliance between England and France seems to be giving rise to another Anglo-mania among our neighbours. A correspondent of the *Athenaeum* says:—"Paris at the present time is peopled—both from the English and French—to the Barrière Blanche—with advertisements of 'Cours d'Anglais.' This excitement is likely to improve Gallic-English. The Paris visitor, with a lively recollection of the extraordinary language uttered by the keepers of establishments at which they 'spike the English,' will be glad to learn that he is likely to understand Boulevards English very shortly. Up to the present time, however, the old Parisian English may be seen in the Paris by-ways. According to the Paris authorities, the Mont de Piété is a 'Pawn-brook'—a bowling-green is a 'bouligrin'—a beef-steak is a 'bit-tok'—and one enterprising tradesman informs British visitors that he sells 'comfortable pairs.' Thus, it is obvious that there is plenty of work for the Professor of English; and now, while the Paris organs are playing our National Anthem in my street, and a Paris poet is celebrating the Anglo-Gallic alliance as the triumph of civilization, the time appears propitious for the vigorous movements indicated by the immense yellow placards that meet the Parisian's eye at every turn."

STATE OF DRAINAGE IN ENGLAND.—The Commissioners of Inquiry report that out of fifty towns the drainage of which they have been asked to inquire, in scarcely one case the drainage be pronounced good; whilst in seven it was indifferent; and in forty-two it was decidedly bad, particularly as regards districts inhabited by the poorer classes."

PHOTOGRAPHY AT THE CRYSTAL PALACE.—"To the Editor of the *Journal of the Photographic Society*. Sir.—Will you allow me to ask whether any arrangement has been entered into with the Crystal Palace Company for the accommodation of photographers? It would be a great boon to this class of artists to have a few dark closets fitted with the accommodation of water and a yellow glass window, &c.; such accommodation to be paid for by the day or longer as it might be engaged by the artist; such an arrangement of course being subject to certain rules, as may appear most fit. . . . There being so many objects of real interest and beauty in the Crystal Palace and about the grounds, the accommodation alluded to would certainly pay the proprietors for any outlay, and would stimulate photographic artists and amateurs."

JEWISH HOLDERS OF SEASON TICKETS.—We are authorized to state that our connoisseurs, holding season tickets, will not be required to sign their names on Sabbaths.—*Hebrew Observer*.

WHAT IS POETRY?

[The introduction to a lecture on "Poetry," by Mr. Robert Thomson, Denmark-hill, delivered at the Literary Institution, Deptford, June 7th, 1854.]

Many different replies have been given to the question, What is Poetry? That none of them is satisfactory or final, is sufficient to deter me from attempting a definition. I feel that I might as well attempt a definition of human life. I will, accordingly, only endeavour to touch off a few of its traits or principles, and to establish them by illustration.

The first of these principles or traits is, that it particularly affects the imagination and the emotions. An idea may be expressed in ordinary language, and make but little impression on the hearers; but the same idea may be expressed in such a way as to strike the ear and heart with peculiar force. It would then be poetical, although not spoken in verse. For instance, if we were to say, "See the setting sun! how beautifully it shines on everything around!" we should be speaking only common prose; but we should alter its character to poetry, by saying, "Behold the bright orb of day descending to the horizon, radiating back its golden beams, and heightening the beauty of the prospect that will soon be quenched in darkness!" Poetry is emphatically the language of the imagination—the language in which the heart holds intercourse with Nature. Wherever there is a sense of beauty, there is poetry. By day, in "the blue etherial light," the grove—the leaves and shedding their perfume on every hand—in the vernal flowers opening their blossom and dedicating their beauty to the eye—in the standing corn, quivering in the breeze and ripening in the autumnal sun—there is poetry. The minnows sporting in the pellucid brook—the butterflies flitting over the flowery lawn—the warbling music, which the grove—the breeze nipping the dew-spangled grass on the hill—the cattle browsing by the hedge-row tree—the timid hare skipping through the wood, and the swift deer bounding athwart the forest—there is in them poetry. The murmuring ripple of the stream, the undulating flow of the river, the rushing fall of the cascade, the mirror-like surface of the lake, the incessant heaving of the sea, the sublime commotion—of ocean in a storm—there is in them poetry. The whistling of the breeze, the howling of the gale, the crash of the hurricane, the fury of the elements, the lightning's vivid flash, the thunder's majestic voice—there is in them poetry; and in the quiet, beneficent rule of the Creator, there is poetry sacred and solemn. It is this sense of poetry which awakens within us the emotion that expands, refines, and elevates our whole being.

Some may suppose that poetry is only to be found in verses—in a given number of lines, each of so many syllables, and ending in a corresponding sound of sound. Lord Jeffrey says:—"The end of poetry is to please, and the name is, we think, strictly applicable to every metrical composition, from which we derive pleasure by any laborious exercise of the understanding. But it has been truly observed that verse is the limit by which poetry is bounded." This is the opinion of a high authority; yet I think that the majority, who have given the subject any consideration, will concur with me when I say that there are many metrical compositions that contain no poetry; whereas there are compositions in which there is no attempt at metre, and yet are poetical throughout. William Hazlitt says:—"All that is worth remembering in life is the poetry of it." In that he is right. But he also says:—"Fear is poetry, hope is poetry, love is poetry, hatred is poetry, contempt is poetry; jealousy, remorse, admiration, wonder, pity, despair, or madness, are all poetry." In this, I think, he goes too far. There can be no poetry in "hatred," a feeling too far "averse of" hope, "love," and "admiration," in which there is poetry. The proper antithesis to poetry is, I think, anything that is discordant to the ear, offensive to the eye, and painful to the feelings; which might include a common-place style of speaking or writing, without beauty or harmony of thought or language.

PUBLIC STATUTES BILL.—This bill has been read a third time in the Commons and passed.

THE MEMORIAL OF THE GREAT EXHIBITION.—Various suggestions, besides that of the Prince, for the disposal of the money collected for this object, have been made. Amongst these, Mr. C. B. Allen suggests that a high order of intellectual merit be founded, with a large gold medal and star, to be conferred on men of distinguished ability in science, art, or literature, and also in trade, the number to be regulated, of course, by the means provided, and the order to be conferred by H.R.H. the Prince himself, as the head of the order, on such only as may have, within the year previous, made some important discovery, or written some distinguished himself so as to merit such a mark of public esteem.

THE CRYSTAL PALACE AND INTOXICATING DRINKS.

On Thursday last week a meeting of "Shareholders, Exhibitors, Season ticket-holders, the friends of Temperance and the general public" was held in Exeter-hall for the purpose of protesting against the conduct of the Directors of the New Crystal Palace at Sydenham in obtaining a supplemental charter, permitting the sale of intoxicating liquors in that building and the grounds adjoining. The Right Hon. the Earl of Harrington was unanimously voted to the chair. Charles Gilpin, Esq., then explained the object of the meeting, and the views of the persons who had convened it. It was only on Tuesday week that the intention of the Directors was fully known. On Thursday eighteen gentlemen from various parts of the kingdom went to the Palace as a deputation to remonstrate with the Directors. They were kindly received and fully heard; but it was easy to perceive that the enlargement of the charter was fully determined upon, and it was difficult to persuade them that such enlargement would prove injurious to the interests of the Company. The deputation waited also on the Chairman of the Board of Trade; but the chief remark he made was, that it was not intended to introduce spirits. Why, it was evident that such gentlemen were not acquainted with the contents of the B.O.T. of Temperance, any teetotal child could inform them that in introducing wine and malt liquor, they were, in fact, introducing spirits. The speaker next showed how extensive was the feeling excited by the Company's intention, and combated the commercial reasons for the sale of malt liquors in the building.

The Chairman said that though he was an old soldier, he did not belong to the Coldstream Guards [hear and laughter]. But he was hearty in favour of the Maine Law [cheers]. He entertained for teetotalers the most profound respect, but he considered that while teetotalism was for a few "choice spirits," the Maine Law was for the whole public. That law had been tried in America, and it had succeeded wonderfully [cheers]. The Crystal Palace was meant for the recreation and improvement of the people; a great museum, which was to raise their genius and improve their hearts; hence it was resolved that no alcoholic drinks should be introduced into it. On the faith of that understanding about a million of money had been raised. At the eleventh hour the Directors had changed their course, and seemed to wish to make a great gin-shop of it [hear, and much cheering]. They were not allowed to do that, and so they made a great beer-shop, a great wine-shop of it [cheers repeated]. He had not hesitated, therefore, to accuse them of having obtained money on false pretences [hear]. On this ground he [the Chairman] protested, in the name of the working men of England, and in the name of the women of England, too, against the backsliding on the part of the Crystal Palace Company.

George Cruikshank, Esq., moved the first resolution, as follows:

Resolved,—"That this meeting having heard explained the nature of the petition presented by the Directors of the Crystal Palace Company for a supplemental charter, cannot but express its decided disapprobation of the same, and its own protestation to their previous application for a clause prohibiting the sale of all intoxicating drinks in the Palace and Park—an obvious violation of their repeated promises to improve the public buildings—and an open opposition to the example of the Royal Commissioners for the Great Exhibition of 1851, in which during six months, and though visited by six millions of persons, the sale of intoxicating liquors was excluded with the best results."

The resolution was about to be submitted to the meeting, when

Mr. W. Addiscott claimed a right to be heard. Amidst great and increasing confusion, this gentleman endeavoured to vindicate the Directors, the Archbishop, and others, and to denounce the present movement, till the voice of the audience prevailed against him, and he retired. The resolution was then carried with much cheering.

J. S. Buckingham, Esq., moved the second resolution, as follows:—

Resolved,—"That a memorial to her Majesty now read be adopted and signed by the Chairman on behalf of the present meeting."

A memorial to the Queen, embodying the arguments and convictions of the speakers, was then read by Mr. W. Tweedie.

Mr. Buckingham attempted to show that a breach of faith had been made by the Directors of the Crystal Palace. That in regard to, in the first place, as derogatory to the dignity of the kingdom. The grand feature in the character of England was fidelity to engagements. That was true in politics, so that treaties made by England were commercial engagements. It was true, also, in reference to commercial transactions. Now when the various countries of the earth saw that the New Palace was opened with such pomp and ceremony, in the presence of dignitaries of the Church, nobles and merchants, it would be justly regarded as a national undertaking, and if a breach of faith were connected with that undertaking, would it not go far to shake the credit of England? [hear, hear, and cheers.] It became necessary, therefore, to make a solemn protest against it [loud cheers]. But, secondly, such an innovation was disjunct of the Queen. The charter was granted by the Board of Trade; but its language was, "This our Royal Charter," and who was the "our" there named? Thirdly, the change proposed by the new charter was insulting to the people. What was the object of the change? The Palace was raised? It was to enable the people, without the expense of foreign travel, to see the beauties of ancient Rome and Greece, of Nineveh, Pompeii, and Herculaneum; all existing objects, and objects which had existed before the flood. The object in

fact was at once to please the eye and to improve the mind, so as to lead the beholder up to the Great Source of all that was beautiful and good [hear]. But the new charter went on the principle that people would not be able to appreciate those various beauties without the aid of wine and other intoxicants. The change made by the Directors was insulting to the people, because it seemed to imply that they were unable only to appreciate objects of taste and beauty unless they were more or less under the influence of intoxicating liquors. Thus, what was designed to be a great school of instruction was degraded to a mere pecuniary speculation, and, considering that the Directors had not abided by their original prospectus, it certainly was very like getting money under false pretences, what, in vulgar language, was called swindling [much cheering]. But would the experiment benefit the concern peculiarly? He very much doubted it. In the Palace in Hyde-park it was proved that women and children could go without any fear of encountering rudeness or insult. But that would not be the case in the new Palace [hear]. Many persons who had taken season tickets would not go so often as they would otherwise have done, and others who had intended to take them would not do so [hear]. The Directors and Secretary, and others, seemed ignorant of the fact that wines and malt liquors contained spirit. If there were no alcohol in beer and wine people would not drink them. But let the Directors resort to legitimate sources of revenue. Let them open the Palace on Sundays [loud and repeated cries of "No," from all parts of the hall, and great confusion]. Mr. Buckingham explained that he was quite willing to submit to the feeling of the meeting, and resumed his seat.

The resolution was seconded by Mr. Hamilton, and carried unanimously by three cheers for the Queen.

A third resolution, calling on her Majesty's ministers to protect public morals by maintaining the conditions of the former charter in their original integrity, was also passed.

BIRMINGHAM ART-EXHIBITION.—The Committee of the Fine Arts Prize Fund have decided on offering a prize of sixty guineas to the painter of the most meritorious picture in the forthcoming exhibition of the Birmingham Society of Artists. The Society of Artists have voted a donation of twenty guineas towards the prize fund.

JULY GREAT MEN IN THE BUST GALLERY.—The ugliest of all ancient and modern great men seen Galileo, Socrates, and Pitt; Machiavelli and Calhoun coming in a good second. Galileo, like Socrates, has a short, thick, fleshy nose, long upper lip, and prominent cheek-bones—Socrates, not quite a vulgar Silenus, was accustomed to say that his face, in spite of the apparent contradiction, was a great argument in favour of physiognomy, for that by nature he had all those bad passions that his features indicated, but wisdom had taught him to subdue them. Pitt has a bowsprit of a nose, a pert hook-shaped appendage, on which his enemies used to say, "he dangled the Opprobrium," the most unpromising nose that genius ever blew. Machiavelli is a small, wizened, and tight-skinned looking Jesuit, with the cold cunning ferocity of a wild-cat hidden beneath the white-flowered skin of a priest. Calhoun is a gaunt, emaciated giant, like a consumptive backwoodsman, and his angular features seem worked by the external machinery of those whiplike veins that shivered cordage of muscled that hang like loose rigging about the pale blue-crested visage. The great Michael Angelo, too, in spite of his pure aspirations and noble extraction, appears scarcely more comely than the ill-famed men here selected for their pre-eminence in ugliness. He has the heavy brow, coarse, blunt, almost savage face of a bullying stone-mason, and the protruding cheek-bones of a Highland blacksmith, with the perceptive faculties swelling out in a bar above his deep eyes. In all the faces you may discern the truth of the remark, made by that acute observer and good, pious, visionary Lover, that the eyebrows of the English and the noses of the French are the chief features of their respective great men. Henry the Fourth, Sully, Montaigne, are all remarkable for the bold broad-brimmed nose, with its dilatate nostrils; and Shakespeare, Bacon, and Newton, have all the low, flat, meditative eye-brows, the very reverse of the fantastic, high-arched, wandering ones of Francis the First. "*Non cuique datum est habere nasum*" (it is not given to every one to have a nose), says Lavater, plaintively, forgetting that to some the gods grant too much nose, as he might have seen in a moment in the looking-glass.—*Athenaeum*.

STAR CLUB.—The special meeting which it was resolved to hold, and to invite the *corps diplomatique*, as well as some of the distinguished foreigners who have come to witness the opening of the Crystal Palace, will take place in the month of July, at the Old Royal Palace, Richmond, which beautiful house and grounds have been placed at the disposal of the club for the occasion.

We read in the *Gateshead Observer* that Mrs. Peter Gibson, of Deptford, Sunderland, whose husband had built a vessel for Mr. Thomas Speeding, jun., of Monkwearmouth, was yesterday on the list intended to give it a name, and christened it "*The Argos*." The vessel is described as a "barque," and Mr. Gibson probably intended that it should be one, but his wife (thus puns the *Observer*) has made it a "smack."

Words worthy Remembering.

CONVENTIONAL VIRTUE.—That tariff of British virtue is wonderfully organized. Heaven help the society which made its laws! Gnats are shut out of its ports, or not admitted without scrutiny and repugnance, whilst herds of camels are let in. The law professes to exclude some goods (or bads, shall we call them?)—well, some articles of baggage, which are yet smuggled openly under the eyes of winking officers, and worn every day without shame. Shame! What is shame? Virtue is very often shameful according to the English social constitution, and shame honourable. Truth, if yours happens to differ from your neighbour's, provokes your friend's coldness, your mother's tears, the world's persecution. Love is not to be dealt in, save under restrictions which kill its sweet healthy free commerce. Sin in man is so light, that scarce the fine of a penny imposed; while for woman it is so heavy, that no repentance can wash it out. Ah! yes; all stories are old. You proud matrons in your May-fair markets, have you never seen a virgin sold, or sold one? Have you never heard of a poor wayfarer fallen among robbers, and not a Pharisee to help him? of a poor woman fallen more sadly yet, abject in repentance and tears, and a crowd to stone her? I pace this broad Bazaar walk as the sunset is gilding the hills round about, as the orchestra blows its merry tunes, as the happy children laugh and sport in the alleys, as the lamps of the gambling place are lighted up, as the throngs of pleasure-hunters stroll, and smoke, and flirt, and hum; and wonder sometimes, if it the sinners who are the most sinful. Is it poor Prodigal youth, who, after bad company, calling black and red and tossing the champagne; or brother Straightlance that grudges his repentance? Is it downcast Hagar that sinks away with poor little Ishmael in her hand; or bitter old virtuous Sarah, who scowls at her from my demure Lord Abraham's arm?—*The Newcomes*.

A MARRIAGE DE CONVENANCE.—Though I like to walk, even in fancy, in an earl's house, splendid, well-ordered, where there are feasts and fine pictures, and fair ladies, and endless books, and good company; yet there are times when the visit is not pleasant; when the parents in that fine house are getting ready their daughter for sale, and frightening away her tears with threats, and stupefying her grief with narcotics, praying her and imploring her, and drugging her and coaxing her, and blessing her, and cursing her perhaps, till they have brought her into such a state as shall fit the poor young thing for that deadly couch upon which they think about to thrust her. When my lord and lady are so engaged I prefer not to call at their mansion, Number 1000 in Grosvenor-square, but to partake of a dinner of herbs rather than of that stilled ox which their cook is roasting whole. There are some people who are not so squeamish. The family comes of course; the most revered the Lord Arch-Brahmin of Benares will attend the ceremony; there will be flowers, and light, and white favours; and quite a string of carriages up to the pagoda; and such a breakfast afterwards; and music in the street, and little parish boys hurrahing; and no end of speeches within, and tears shed (no doubt), and his Grace the Arch-Brahmin will make a highly appropriate speech, just with a faint scent of incense such as a speech ought to have, and the common person will slip away unperceived, and take off her veils, wreaths, orange flowers, bangles, and finery, and will put on a plain dress more suited for the occasion, and the house-door will open—and there comes the SUTTER in company of the body: yonder the pile is waiting on four wheels with four horses, the crowd hurrahs, and the deed is done.—*Ibid*.

A WORD TO EMPLOYERS.—There is a limit to toil set by God. He who has given bounds to the ocean—who has placed the duration of light and darkness under rule—who has put all things under law—whose universe is an embodiment of order, has made it impossible to continue toil beyond a certain limit, without detriment. And if that limit be passed, injury succeeds. The man made rich by the long-hour system may be a murderer of his soul—the destroyer of morals and happiness, the adversary of society; and may hold riches as Judas held the thirty pieces of silver—his gains may be the price of blood!—*Rev. S. Martin, Westminster*.

PHYSIOGNOMY, AND WHAT IT INDICATES.—We believe that in the present day a better type of physiognomy is beginning to appear—the face grows more oval, the forehead higher and fuller, the lips smaller and firmer, the nose nobler and straighter. Napoleon's was a model of a head—Byron, Shelley, Southey, Wordsworth, and Keats, were spiritual and heart. Most of our living and ancient poets, such more of the Elizabethan type. Refinement of manners is already perceptible on the national features. Club life may be as selfish as tavern life; but it is purer and healthier. There is more religion now, and more decorum, more earnestness, and less materialism. A pure school of poetry has arisen, drawing its images direct from Nature, and appealing to the common heart. A school of painting has sprung up side by side, originating from it, and likely to rival it in renown. With the peaked beard vanished chivalry—with the full-bottomed wig, Renaissance poetry—and with the revival of a taste for Gothic art is now coming back all that was worthy of preservation in the Middle Ages.—*Athenaeum*.

CAUTIONS TO TOURISTS.

A writer in the *Daily News* takes occasion from the return (in the almanack) of summer, to warn tourists of the dangers of incautions boating and unattended mountain climbing. We hope not a few of our readers are in a position, and have the taste, to seek in the mountains and the lake refreshment from the studio or counting-house; and we commend to them a voice that sounds sad with experience:—

"Young men, and others than young men, are apt to think that if they have a mind to bathe, they have only to go into the water, and come out again. But coming out again depends upon circumstances—the circumstances of the locality. In the rashest way not a few travellers have plunged into a Scotch lake or Cumberland tarn—each bath alone and enjoying the solitude—and the excessive cold has carried him to the bottom helpless as a stone, and his fate has been known only by his clothes being found on the bank—after perhaps a search of weeks. On a fine stretch of sea sand in the north of England, there is a corner, under some rocks, where the temptation to bathe is almost irresistible. One life after another was lost there; and it was called "accident," till the drowning of three soldiers at that place, raised even the slow local wits to suspect there must be a reason. There was a quicksand and a singular current; and at last a board was put up with "danger." Upon it, a warning which, with all the dismal facts hanging upon it, would not deter every passer-by from venturing in where all looked so safe. Again, every good walker thinks himself perfectly well able to go over a mountain-pass where people are constantly going over, and where he can see his way from the bottom to the top. With the track marked on his map, and the path winding up before his eyes, how should he be possibly in error? And as for climbing Scawfell and Helvellyn—the people below show him his direction, and the point of the summit he is to reach; and off he goes—usually without even a pocket-compass, in case of fog. To save 5s. for a guide, up he goes alone, unaware that the spaces and magnitudes are wholly different in practice from what they appear from below; unaware that the track which looked so clear as a whole is often broken into parts; and forgetful of the fog which may blind him entirely, or of the sudden deluge which may confound the paths with the watercourses. Who has not heard of dogs starving and pining beside a dead master at the foot of a precipice? Who has not heard of a pair of pedestrians having lost each other, suddenly and unaccountably, upon some mountain, and the remaining survivor having carried up help too late to save his comrade? Everywhere among mountains there are tales of death or hard escape so encountered; and all to save 5s. for the hire of a mountaineer, who, for that matter, is worth his hire for what he has to tell!"

YORKSHIRE UNION OF MECHANICS' INSTITUTES.—The seventeenth anniversary of this association of popular educational institutions has been held at Bradford. From a report we take the following:—The aggregate of the positions of the institutes of the union, so far as was ascertainable from the returns sent in, was stated to be as follows: Total number of institutes in the union, 128. Number of members in 96—males, 15,730; females, 1,575—17,305. Estimating the numbers in those institutions which have sent in returns, the total number of members is probably 20,105. Number of volumes in libraries, 93,947. Number of volumes in libraries in nineteen-eight ditto, 94,637. Circulation of volumes in libraries of nineteen-three ditto, 303,390. Books added during the year in eighteen-three ditto, 6,367. Periodicals in eighteen-seven ditto—daily, 18; weekly, 444; monthly, 547; quarterly, 77—1,086. Lectures in eighty ditto—scientific, 233; literary, 525; musical, 30—788. The average amount of income per head in seventy-five institutes, comprising 15,251 members, was £9,201, or 12s. 0½d. per head per annum. Of the 788 lectures delivered, 143 were paid for, and 645 gratuitously delivered. Although some institutes had withdrawn during the year, having ceased to exist, the total number of institutes still in existence is 128, or one more than last year. Yorkshire occupies a proud position in the number of its educational institutes; for, while it contains but a twelfth of the population of the United Kingdom, it possesses more than a sixth of the total number of members. With regard to the Hinerary Village Library, the committee trusted, if properly supported, to show the present practicability of every village having its library, and perhaps even its reading-room. The fact that there are now in connexion with the union (inclusive of the Castle Howard district) thirty villages, circulating about thirty-five sections of fifty volumes—together 1,750 volumes, which would shortly be much increased, showed that the difficulties in the way are not insuperable."

LITERARY INSTITUTIONS.—In the House of Commons leave has been given to bring in a bill to afford greater facilities for the establishment of institutions for the promotion of literature, science, and the fine arts, and to provide for their better regulation.

GIN PALACES.—The most extraordinary thing in connexion with gin palaces is the entire absence of mirrors. This must arise from the danger publicans feel that if a drinker could only see himself, he would instantly turn away from the glass.

Advertisements.

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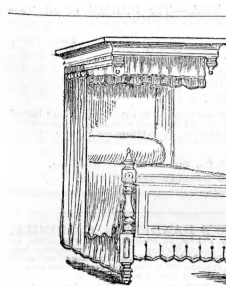
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The following were the shares drawn at the B. 1841—318, 178, 122, 10, 147,
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